BHĀSA'S

MADHYAMAVYĀYOGA

AN ONE ACT PLAY

VIDYĀRATNA
PANDIT S. RANGACHAR, M. A.

Samskrita Sahitya Sadana
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भासमहाकवेः

मध्यमव्यायोगः

With Introduction, English Translation, Notes, &c.
by
VIDYĀRATNA S. RANGACHAR, M.A.

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Notes

THE STANZA WHICH HELPS US TO DECLARE THAT THE PLAY SVAPNAVĀSAVADATTA IS BY BHĀSA

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम्।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः॥

When the entire set of Bhāsa's dramas was subjected to a fire-test by critics, fire was without the power of burning in the case of the Svapnavāsavadatta.

—Rājaśekhara's Sūktimuktāvali

***

KĀLIDĀSA'S OWN STATEMENT ON WHICH AUTHORITY BHĀSA IS BELIEVED TO BE KĀLIDĀSA'S PREDECESSOR

प्रथितयशसां भास-सौमिल्ल-कविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः ?

Over-looking the works of such illustrious writers as Bhāsa, Saumilla, Kaviputra, how could this assembly have regard for the work of Kalidāsa, a modern poet?

—Mālavikāgnimitra : Prastāvanā [5]

***

THE CHARACTERISTIC FEATURES OF BHĀSA'S PLAYS

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव॥

Bhāsa got as much fame by his plays, begun by stage-managers, containing several characters and marked by dramatic situations, as he would have gained by the erection of temples the construction of which is begun by architects, which contain several stories and which are with banners.

—Bāṇa's Harṣacarita

INTRODUCTION

A. BHASA: HIS DATE, LIFE AND WORKS

1. THE BHĀSA PROBLEM

Bhāsa was known only by reputation through several references[1] to him by merited writers such as Kālidāsa[2] and Bāṇa,[3] until 1912, when[4] the late Pandit Ganapati Sastry of Trivandrum published the following thirteen[5] Sanskrit plays—

a) *Three plays based on the Brihatkatha*—

1. Pratijñā Yaugandharāyaṇa
2. Svapnavāsavadatta 3. Avimāraka

b) *Two plays based on the Ramayana*—

4. Pratimā 5. Abhiṣeka

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[1] Twenty five different references to Bhāsa and his works are collected together in Appendix C to Devadhar's edition of the plays entitled 'Bhāsa-nāṭaka-cakram.'

[2] प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धान्.... । मालविकाग्निमित्रम् i 5

[3] सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ — Harṣacarita

[4] The Pandit states in his 'Bhāsa's plays—A critical Study,' that he came across a palm leaf manuscript of ten *Rūpakas* in 1909 and that in a subsequent tour he secured Mss. of the other three plays Nos. 4, 5 & 8 above. All the plays were first published in the Trivandrum Sanskrit Series.

[5] A play called *Yajñaphalam* dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa was published in 1941 and attributed to Bhāsa by its editor Rājavaidya Jīvarāma Kālidāsa Sastry of Gondal.

c) *Six plays based on the Mahabharata*—
6. Madhyama-vyāyoga 7. Pañcarātra
8. Dūta-vākya 9. Dūta-ghatotkaca
10. Karṇa-bhāra 11. Ūrubhaṅga

d) *One play based on the story of Krishna*—
12. Bālacarita

e) *One play based on folk-lore*—
13. Cārudatta (a fragment)

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same writer.

(2) *That* writer was the great Bhāsa owned by Bāṇa and Kālidāsa as their worthy predecessor.

(1) All the Thirteen Plays by a Single Author—

A close examination of these plays reveal that there are several common features among them—

1. All these plays begin with the stage-direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः'. After this, a benedictory verse is found with which the *sūtradhāra* commences the prologue of the play. But other classical plays open with the benedictory verse, after which the *Sūtradhāra* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः

2. The customary practice of mentioning the names of the author of the play, his patron, etc. in the prologue is totally absent in these plays.

3. Prologues, usually called प्रस्तावना, are termed स्थापना here.[6]

4. The *Bharatavākya* is the same[7] in most of these plays.

5. The style and language of all these plays are strikingly similar.

6. In many of these plays the device of 'Unintentional dramatic replies' (पताकास्थान) and the figure of speech मुद्रा *(Paronomasia)* for the opening verse, are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same

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[6] Karṇabhāra is an exception, where it is called प्रस्तावना। The Pratijñā has a variant *Āmukham* for Sthāpanā and there is no such expression at all in the case of Bālacaritam; see Critical Study, page 10 and Paranjpe's note on Sthāpanā in his edition of Madhyamavyāyoga.

[7] इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ is the भरतवाक्य in Svapna., Bāla. and Dūtavākya. and भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ in Pratijñā, Avimāraka, Abhiṣeka and Pañca *I* 2. Only the seven plays mentioned above have 'राजसिंहः प्रशास्तु नः' in their Bharatavākya. The Pratimā and the Karṇabhāram have merely 'राजा भूमिं प्रशास्तु नः'। In all these plays, we have the word *Bharatavākyam* before the valedictory verse excepting in the case of Pañcarātram. There is no such verse in the Cārudatta and Dūtaghaṭotkaca, while in the MV., the last verse simply refers to *Upendra*, and in the Urubhaṅgam there is a split verse at its end.

[8] See Pañca, Pratijñā, Svapna and Pratimā.

ideas, sentences and expressions[9] repeat themselves in these plays.

8. Bharata's rules of dramaturgy are not observed in these plays, in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. Stage directions are many a time wanting and to be supplied by the readers.[10] The directions given are very brief and indicate rapid action, as in '*Exit and re-enter.*'

10. The names of the plays are to be found only at the end (in the colophon).

These striking similarities in the thirteen plays naturally declare their common authorship.[11]

(2) Bhasa is the author of all these plays—

A careful study of these plays further reveals that—

(a) The grammatical and dramaturgical rules of Pāṇinī and Bharata are not applicable to these

---

[9] See Devadhar's 'Plays ascribed to Bhāsa, their authenticity & Merits,' where he has noted several such repetitions.

[10] Cf., for instance in the Pratijñā ii [51], the direction *praṇipatya* is necessary at the beginning of the speech of the Kāñcukiya as the king says later ii [56] उत्तिष्ठोत्तिष्ठ etc. In the Pañcarātra Act I, several persons are introduced to the king. The stage-direction relating to their appearance on the stage is not found.

[11] Prof. De appears to doubt even this. See his article 'The Dramas ascribed to Bhāsa' in I.H.Q. xvii pp 415 ff. R. V. Jagirdar maintains a similar view. See his 'Drama in Sanskrit Literature,' pp. 74 f.

plays, which fact shows that they must have been composed before those rules were framed.

(b) The frequent use of the Anuṣṭup metre and the expletives च, तु, हि, etc. in the stanzas, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them near the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these thirteen plays have been borrowed and modified in their works by [12]Kālidāsa, [13]Aśvaghoṣa, [14]S'ūdraka, [15]Viśākhadatta, and many others.

These and similar facts make the readers believe that the author of these plays must be anterior to Pāṇini, Bharata, Kālidāsa, S'ūdraka and such others. But who could he be?

Among these thirteen plays, there is one by name *Svapnavāsavadatta* which is ascribed to Bhāsa by Rājaśekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम्।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः॥ — सूक्तिमुक्तावली

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[12] See Gaṇapati Sastri, Op. cit. and his Introduction to Svapnavāsavadatta and Pratimā.

[13] Pratijñā I 18 has been transformed by As'vaghoṣa in the following stanza of his Buddhacarita, XII 60.

काष्ठं हि मथ्नन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम्।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम्॥

[14] See Pusalkar Op. cit., pp. 155 ff.

[15] *Mudrārākṣasa* is probably the outcome of Vis'ākhadatta's study of Bhāsa's Pratijñā.

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming common authorship) must be by Bhāsa, who alone has to his credit a Nāṭakacakra.

Bāṇa observes in his *Harṣacarita*—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

'Bhāsa gained as much fame by his plays begun by the stage-directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners.' The Trivandram plays have all the above features and hence they must be by Bhāsa. This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor and spoken of as a [16]*muni* by Jonarāja.

These two views of the Pandit were discussed in learned journals by scholars,[17] both Indian and foreign. The result was that almost all concurred with the Pandit regarding the common authorship of these plays. As regards the other question, there came up [18]three different views; viz.,—

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[16] 'सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखाद्यक्तवान् नाटहदित्यर्थः' while commenting on the following verse of Jayāṅka (12th cent. A.D.) in his Pṛthvirājavijaya—

सत्काव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पारतवन्मुमोच ॥

[17] For a bibliographical note of publications on Bhāsa, see Appendix I to A.D. Pusalkar's 'Bhāsa—A Study.'

[18] Scholars such as Prof. Keith, Thomas and Paranjpe supported the Pandit's view; Prof. Kane, Dr. Barnett,

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the authorship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many [19]other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the *Svapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmacandra in his Nāṭyadarpaṇa

[20]पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

[19] See Śaktibhadra's Āścaryacūḍāmaṇi, Nīlakaṇṭha's Kalyāṇa-saugandhikā, Kulaśekhara-varma's Tapatī-svayamvara and also the anonymous play Viṇāvāsavadattā (a fragment in 3 Acts) published by Prof. Kuppuswami Sastri in the Journal of Oriental Research, Madras, 1931.

[20] This stanza was later inserted by T. Ganapati Sastri into a relevant context of the 4th Act of Svapna. bringing out a 2nd edition of the play. It must be noted here that another stanza beginning with चिरप्रसुप्तः कामोऽयं cited in the Bhāvaprakāśikā as from the Svapnavāsavadatta is found in the present play (Act VI).

good[23] in the case of Bhāsa's works. Has not Pāṇinī taken into account all the words in the forms they were known to have been used before him? If Bhāsa were anterior to him how could the forms so frequently used by him be overlooked by Pāṇinī? The same argument holds good with regard to Bharata also. Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇinī or Bharata and lived in a country far away from where those two lived.

3. WAS BHĀSA A SOUTH INDIAN?

A few enthusiastic South Indian Scholars[24] have tried to show that Bhāsa was a South Indian. In claiming him for Kerala in particular, their contention is that—

(1) All the thirteen plays were found in Kerala.

(2) Sitā is not with Rāma when he is to be consecrated (in the Pratimā), while the practice in all places except Kerala is to have the couple together on such an occasion.

(3) The terms संबन्ध (in Pratijñā), विचार (in Avi) and आम् are used in the Malayālam sense.

(4) The maternal uncle is much honoured. Avimāraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhāsa must be from Kerala.

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[23] This is presuming that Bhāsa would not have deviated from such rules, if he were aware of them.

[24] See Pusalkar Op. cit. pp. 52ff. and A. K. Pisharoti's 'Bhāsa's Works: A Criticism.'

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their anonymous author was a native of that place. Sītā's absence from the consecration scene (and even her ignorance of her husband's consecration) is to be explained as a dramatic contrivance. As regards the terms संबन्ध, विचार etc., there is no reason why we should not believe that these Samskṛt words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmaśāstras.[25]

Thus, none of the arguments advanced to prove that Bhāsa was a South Indian stands. On the other hand all the characters of his plays, names of cities, rivers, mountains etc. are northern, which may go to show that he was a North Indian. The discovery in Northern India of Yajñaphalam[26], which also is being ascribed to Bhāsa, may add weight to this view.

4. LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *Muni* of the class of Vyāsa or Vālmīki. He has strong predilections for the Viṣṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their

[25] See Manu II 130; Bodhāyana I 3, 45; Āpastamba I 14–11; Vasiṣṭha XI 2, XIII 41; Gautama V 27.

[26] See note 5 *supra*.

piety is very great. In the Bālacarita, Kamsa sa
calmly — 'I take even an untrue word of
Brāhmana to be a true one.' The home was t
place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharm
He believes in the principle 'धर्मो रक्षति रक्षितः'. Th
is why he makes Yaugandharāyaṇa in the Pratij
exclaim — 'भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति'. In t
Pañcarātram, Duryodhana points out that it
false to say that Heaven is to be gained only
the dead and asserts that 'Heaven is not invisib
but is here and yields its manifold fruits. If tru
were to stand even in respect of solicited alm
all men shall stand.'

Bhāsa stresses on gifts and sacrifices. In t
Pañcarātram, Duryodhana is represented
performing a great sacrifice and making profu
gifts, the final gift being that of half his kingdo
to his own teacher Droṇa. Karṇa observes th
the great kings such as Ikṣvāku, Sʻaryāti, Yay
and Rāma though dead, still live throu
sacrifices. The following statement of Karṇa
the Karṇabhāram is an ever memorable one—

शिक्षा क्षयं गच्छति कालपर्ययात्
सुबद्धमूला विपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति
हुतं च दत्तं च तथैव तिष्ठति ॥२२॥

Bhāsa often feels that fate baffles all hum
efforts. 'जाग्रतोऽपि बलवत्तरः कृतान्तः' 'चक्रारपङ्क्तिरिव गच्
भाग्यपङ्क्तिः' 'कः कं शक्तो रक्षितुं मृत्युकाले' — (Svapna vi
are a few of his statements which can be noted

this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

काष्ठादग्निर्जायते मथ्यमानाद्
भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां
मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ Pratijñā i [171]

5. WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called Yajñaphalam[27] dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been published in 1941 and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three[28] dramas among which [29]Mukuṭatāḍitaka and Udāttarāghava[29] had a place.

About 13 stray verses[30] are attributed to Bhāsa. Of them, *five* are found in the S'ārṅgadharapaddhati, *four* in the Subhāṣitāvali *three* in the Saduktikarṇāmṛta and *one* in the Sūktimuktāvali.

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[27] See note 5.

[28] See R. V. Krishnamachariar's Bhūmikā (P. XXXIII) to Priyadars'ikā (V. V. Press, Srirangam).

[29] But Mukuṭatāḍitaka and Udāttarāghava are now attributed to Bāṇa and Mayūra respectively.

[30] *One* of these verses occurs in the *Mattavilāsa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of anthological attributions. See F. W. Thomas J.R.A.S. 1927 p. 883 f.

None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

6. STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and, at the same time, a direct and forceful style for everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds.[31] The speeches of his characters are generally short but pointed and hence very effective. He is fond of repeating the same expressions, phrases, sentences and even stanzas in the course of almost all his works. He sometimes puns[31] on words. He employs only simple figures of speech. His plays abound in beautiful Subhāṣitās and pithy proverbial statements. He effectively employs the पताकास्थान device, (that is, unintentional dramatic replies), in specially selected episodes. His descriptions, although long sometimes, are splendid and picturesque.

Bhāsa expresses things directly and in a simple and lucid language. He does not generally indulge in artificiality and rhetorical conceits.[32] There is

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[31] See Svapnavāsavadatta ii [7] and ii [10]

[32] Ūrubhaṅgam is an exception.

something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which, Jayadeva called him the 'gentle smile of the goddess of poetry.'[33]

7. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better. For instance, in his *Pañcarātram,* he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakṣiṇā*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus, the great Mahābhārata war is altogether avoided. *The Statue House Scene* in the Pratimā, and *the Dream Scene* in the Svapna are two of the many beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, while it is not so in the classical ones. Most of these exhibit a martial

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[33] यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः कविकुलगुरुः कालिदासो विलासः।
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥
—Prasannaraghava I

B. THE MADHYAMA VYĀYOGA

Of the six Mahābhārata plays writen by Bhāsa, the Pañcarātram alone is of three Acts; all the other five, inclusive of the Madhyamavyāyoga, are one-Act plays. It is only Bhāsa who has so many one-Act plays to his credit. The Madhyamavyāyoga depicts an amusing circumstance which reunites Bhima, the madhyama-pāṇḍava, with his wife Hiḍimbā and son Ghaṭotkaca.

1. THE PLOT

After a prologue called Sthāpanā, as usual with Bhāsa, the play begins with the appearance of an aged Brahmin named Kes'avadāsa with his wife and three sons, going along the jungle path, but suddenly alarmed as they are pursued by a terrific demon. All of them wonder who the demon might be, when the demon himself cries out to the Brahmin to stop and not try to flee being destitute of the power to protect his wife and sons, his courage having been destroyed by fear for him, just as the fiery anger of a snake is put down by the wind of Garuda's wings. Kes'avadāsa hears this and says to his wife and sons, 'Do not be afraid. His words are with deliberation'. The demon, who is no other than Ghaṭotkaca the son of Bhima and the demoness Hiḍimbā, reflects on his own strange position—'I know that the Brahmins are to be respected every where and at all times. Yet I am on this foul errand, which I must do as my mother's command is to fetch her a man from the forest for her mid-day meal'.

Kes'avadāsa's wife suggests that they should shout for help. Her first son points out that their voice would be heard by none in that desolate forest dense with trees and noisy with the cries of beasts and birds. But the old man says that the hermitage of the Pāṇḍavas must be closeby and that they would always rush to the help of the oppressed. The first son further reveals that it has been learnt by him that the Pāṇḍavas have gone to assist the sage Dhaumya at a sacrifice leaving Bhima there to guard the hermitage. 'Bhima is equal to all of them' says the old man, but the son continues and says that at that hour he would be in a remote place for doing exercise. So the old man decides to entreat the demon himself as 'entreaty is the counter-part of despair', and asks him — 'Is there any way for our liberation?' Ghaṭotkaca says — 'I have been ordered by my mother to secure a human being for her breakfast today. So if you surrender one of your sons, I shall let all the others of you free'. Then each of the members of the family offers to sacrifice himself for the sake of the family. Ghaṭotkaca refuses to accept Kes'avadāsa or his wife as his mother does not want a woman or an old man. So, the three sons vie with one another to go with Ghaṭotkaca. But the father wants the eldest and the mother wants the youngest. So the second son has the chance. He exclaims — 'Blessed I am, as I am priveleged to save the lives of my kinsmen with mine'. He salutes his father, mother and elder brother and blesses the younger one and then seeks the permission of Ghaṭotkaca to go to a pool closeby and slake his thirst. Ghaṭotkaca

admires his strength of mind and permits him
go. He does not return soon. Ghaṭotkaca becom
impatient and asks Kes'avadāsa to call out his so
The Brahmin refuses to do so and says 'your wo
is more than demonish'. Ghaṭotkaca, learning fro
the first son of the Brahmin that his brother
usually called the *Madhyama*, himself calls hi
out shouting—'O Madhyama, come soon'. This
heard by Bhīma, the *madhyama* among the sons
Kuntī, and he wonders who it could be th
disturbs him thus in his exercise. He comes the
and, seeing Ghaṭotkaca, is wonder-struck at h
attractive features suggestive of his being the s
of a demoness by a world-reputed hero, but fails
recognise him as his own son. Ghaṭotkaca aga
shouts calling the Madhyama. Bhīma says 'I a
here'. Being questioned, he affirms that he alo
is Madhyama and none else. Kes'avadāsa mak
out from his words and form that he must be t
Pāṇḍava-madhyama come there to save his fami
from that peril.

In the meantime the Brahmin boy returns a
proceeds to go with Ghaṭotkaca. The o
Brahmin, seeing this, implores Bhīma to resc
the boy from the demon and save the Brahm
family. Bhīma bows down to the Brahmin a
assures him that he would punish the demon f
his impudence. He then bids Ghaṭotkaca to st
and asks him why, like Rāhu, he is harassing t
moon-like Brahmin, and urges for his releas
Ghaṭotkaca refuses to let him go, as he had be
seized by his mothers' command. Bhīma likes hi
for his devotion to his mother, for, a mother is t
deity of deities and men. He then asks him t

name of his mother. Ghaṭotkaca proudly says that his mother is Hiḍimbā whose husband is the great Bhima.

'Ah! that explains all this. In form, courage and strength, he is like his father and uncles; but, in his heart devoid of pity for others, whose likeness is his!' says Bhima to himself. He then asks the Brahmin to take away his son, in whose place he would go with the demon. The Brahmin boy protests, but Bhima says that he, as a kṣatriya, is bound to protect a Brahmin. Ghaṭotkaca says to himself. 'He is a ksatriya; so it is that he is so haughty'. He then asks Bhima himself to follow him. Bhima says — 'I won't follow you, as you feel that you are of great strength. You may take me by force, if you can'.

'Don't you recognise me?'—asks Ghaṭotkaca.

'I think you are my son'—replies Bhima.

'What do you say? I, *your* son?'

'Pacify yourself. All persons are spoken of as the sons of ksatriyas. So I spoke thus'.

'You have adopted a weapon of the timid!'

Bhima swears that he knows not what fear is and seeks to know it from Ghaṭotkaca. The latter declares that he would teach him fear and asks him to take up his weapon to fight. Bhima says—that his right arm is his natural weapon and that he is ready. Ghaṭotkaca is amazed. He says 'this is possible only in the case of my father Bhima'. 'Who is this Bhima?' Bhima asks him tauntingly—'Is he like the creator, like S'iva, like Kṛsna, like Indra, or like Yama?' Ghaṭotkaca says — 'He is like all of them put together'.

Bhīma remarks —'Impossible. It is a lie This irritates Ghaṭotkaca. He at once pulls out big tree and hits Bhīma with it. When Bhima not hurt in the least by that, he seizes a mountai peak and hurls it at him to no effect. Bhīma sa —'Even a wild elephant, although enraged, shou not smite a tiger in the wood, hoping to win'.

Ghaṭotkaca challenges him to wrestle sayi 'No one is my equal at wrestling', but is worst in no time. Then he employs the 'magic noose' bind Bhīma. Even that fails, as Bhīma annuls it a counter charm. Being foiled in every wa Ghaṭotkaca asks him to go with him as per l original promise 'All right; go in front' sa Bhima and follows him. They walk alon Keśavadāsa, his wife and sons, all follow the On reaching the residence of his mother, Ghaṭ kaca asks Bhima to wait a little, goes in a informs Hiḍimbā that he has brought a man lo wanted by her for her meal. She asks him—'Wh sort of man?' Ghaṭotkaca says 'A man only form, but not by valour'.

'A Brahmin?' asks Hiḍimbā.

'No' replies her son.

'An old man?'

'No'

'A boy?'

'No'

'Then let me have a look at him'—sa Hiḍimbā and comes out to find Bhīma to her gr satisfaction. She exclaims 'He is not a man, he our god, yours and mine!' and bids her son to b down to him. She then informs Bhīma that s

longed to meet him and therefore asked her son to find a man in that forest being sure that any man caught by her son would be rescued by Bhīma which would result in Bhīma's following her son to her. Bhīma exclaims—'You are a demoness only by birth and not by behaviour!' Ghaṭotkaca bows down to Bhīma and seeks his pardon for his rashness. Bhīma assures him that his rashness was only delightful and asks him to salute the Brahmin. Ghaṭotkaca does so. The Brahmin thanks Bhīma for having saved his son and proceeds with wife and sons on his journey, being escorted up to the door by Bhīma, Hiḍimbā and Ghaṭotkaca. The play ends here with the valediction pronounced by Bhīma.

2. THE SOURCE AND DEVIATIONS

The plot of the Madhyamavyāyoga is wholly Bhāsa's invention, although its main characters, viz., Bhīma, Hiḍimbā and Ghaṭotkaca are found in the Mahābhārata. While the main theme of the play is the reunion of Bhīma with Hiḍimbā, there is the episode of the Brāhmin Keśavadāsa tagged to it as a sub-plot. The idea of reuniting Bhīma and Hiḍimbā is definitely the poet's own, as nothing of the kind can be traced in the Mahābhārata. But in the case of Keśavadāsa's episode which is woven into the main story, it may be said, that Bhāsa might have borrowed the idea of the middle son being sacrificed by the parents from the Śunaḥśepopākhyāna of the *Aitareya Brāhmaṇa* vii 3. The idea of making Bhīma follow Ghaṭotkaca to form the human flesh for the dinner of the latter's mother, in place of the Brahmin's son,

might have been suggested to Bhāsa by the Ba
sura-vadha episode of the Mahābhārata. The u
of the term *Madhyama* as applicable to both t
Brāhmin's son and Bhīma, which is mainly r
ponsible for the title of the play, and the con
irony in the conversation of the father and so
the father recognising the son but the son n
knowing that it is his own father with whom he
arguing, are undoubtedly what Bhāsa must ha
conceived while writing the latter half of t
II Act of his play Pañcarātram (II 55, 56 f).

3. THE TITLE

The play Madhyama-Vyāyoga is so called
it is a *Vyāyoga* type of Rūpaka wherein the hero
Madhyama. Thus we have मध्यमम् अधिकृत्य रचित: व्याय
(रूपकप्रकार:)—मध्यमव्यायोग:। The word Madhyama ha
double entendre in this play in as much as it ref
to both Bhīma, the *Pāṇḍava-madhyama*, and the *mi
one* among the three sons of the Brahmin Kes'a
dāsa. In fact the interest of the whole play cent
round this double entendre of the word *Madhya*
Moreover, the play is technically a Vyāyoga,
particular type among the ten types of Rūpaka
Hence the title Madhyama-Vyāyoga is qu
significant.

It is also possible to interpret the title in t
other ways.—

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1. Dramas or S'ravyakāvyas in Sanskrit are of two br
varieties—Rūpakas and Upa-rūpakas. Rūpakas are of
kinds—1. Nāṭaka, 2. Prakaraṇa, 3. Bhāṇa, 4. Prahasa
5. Dima, 6. Vyāyoga, 7. Samavakāra, 8. Vīthī, 9. A
and 10. Īhāmṛga. Uparūpakas are of 18 kinds.

1. मध्यमस्य (भीमस्य) (पत्नीपुत्राभ्यां हिडिम्बाघटोत्कचाभ्यां सह) व्यायोगः (विशेषेण संयोगः)—मध्यमव्यायोगः। The renuion of the madhyama Pāṇḍava with his wife and son. In this light, it is also the renuion of the middle one of Kes'avadāsa's sons (who was secured by Ghaṭotkaca as food for his mother) with his parents and brothers.

2. मध्यमौ (भीमो ब्राह्मणकुमारश्च) व्यायुज्येते (विशेषेण संयुज्येते) इति मध्यमव्यायोगः। The work where the two *Madhyamas*, viz., Bhīma and the middle one of Kes'avadasa's sons, are brought together.

It is not wise to choose only one of the above three interpretations of the title and explain the significance of that much. Bhāsa's ingenuity lies not only at inventing interesting themes for his plays but also in naming them effectively. We will loose sight of this aspect, if we should fail to catch the full significance of the titles of his plays.

4. TYPE OF THE PLAY

Whatever be the history of the origin and growth of the Sanskrit drama, we have to admit that the one-Act play represents the first stage of its development. Five kinds of one-Act plays are recognised under the Rūpaka variety of Sanskrit plays. They are—1. Bhāṇa 2. Vīthī 3. Aṅka 4. Prahasana and 5. Vyāyoga[2]. The five one-act plays of Bhāsa too should therefore come under one or the other of the above kinds[3]. The Madhyama-

[2] *Dima* is a variant of Vyāyoga and has four Acts.

[3] MV—Vyāyoga; Ūru, KB and DGh — Aṅka; DV—Vyāyoga or Vīthī.

Vyāyoga has been designed to be a Vyāyoga by Bhāsa himself as is clear by the very name of the play. Bharata defines a Vyāyoga thus—

व्यायोगस्तु विधिज्ञैः कार्यः प्रख्यातनायकशरीरः ।
अल्पस्त्रीजनयुक्तस्त्वेकाहकृतस्तथा चैव ॥
बहवश्च तत्र पुरुषा व्यायच्छन्ते यथा समवकारे ।
न तु तत्प्रमाणयुक्तः कार्यस्त्वेकाङ्क एवायम् ॥
न च दिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः ।
युद्धनियुद्धाघर्षणसङ्घर्षकृतश्च कर्तव्यः ॥
एवंविधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनिः ॥

According to this definition, a Vyāyoga should have a well-known hero, few women and many men characters. It should deal with incidents occurring on a particular day. It should consist of only one Act and present fighting and wrestling (but not as caused by the love of any woman)[4]. All these six features of a Vyāyoga are found in the present play and hence there can be no doubt about the play belonging to that type.[5]

5. GENERAL

The Madhyama-Vyāyoga has several merits in it, besides being an one-Act stage play. Its language is remarkably simple and lucid; its plot is original, the dramatisation highly skilful, and the presentation admirable. There is no artificiality whatsoever. It presents real life, real persons, real environment and real feelings. This only speaks of the extraordinary ability of the dramatist Bhāsa.

[4] अस्त्रीनिमित्तसंग्रामो जामदग्न्यजये यथा । — Das'arūpa iii 61

[5] Prof. Mankad holds that this play is not a Vyāyoga as it depicts a re-union. He prefers to call it an Īhāmṛga.

Bhāsa is not merely a great dramatist. He is also a great poet who 'plumbed the human heart in its depths as well as in its shallows'. That is why his depiction of emotions is always realistic and his characters are men and women with profound psychological insight.

Bhāsa surpasses all the Indian dramatists at character-delineation. As already mentioned earlier (P. xx), he can very well be compared with dramatists like Shakespeare who are known for construction of plots and character-drawing. Bhāsa's is a master hand even in the depiction of the different *Rasas*. His Madhyama-Vyāyoga is itself a good illustration of the skill of the poet in depicting a number of *rasas* without any conflict among them.

6. THE CHARACTERS

BHĪMA — Bhīma of the play Madhyama-Vyāyoga is the middle one *(Madhyama)* among the Pāṇḍavas characterised by the old Brahmin Keśavadāsa as 'fond of battle, but yet kind to those who go to them for protection'. The very thought that those Pāṇḍavas lived closeby is a great relief to that Brahmin who, with wife and three sons, is frightened in the jungle path by the sudden appearance and pursuit of Ghaṭotkaca of demonly features. The Brahmin's observation that Bhīma alone is as good as all the Pāṇḍavas testifies to the far-reaching reputation of Bhīma.

While Bhīma's undertaking to rescue the Brahmin youth shows his sense of duty as a heroic Kṣatriya, his bowing down to the Brahmin humbly, and telling Ghoṭotkaca that a Brahmin is not to

be killed however great his crime may be po
out to the very high regard he has for t
Brahmins in general.

Bhima's greatness lies also in admiring t
good qualities even of his opponents. According
he likes Ghaṭotkaca, even before coming to kn
that he is his own son, for refusing to let go t
Brahmin youth 'even if my own father were
order me, as I have secured him on my mothe
command', and exclaims—'Yes. The mother
a deity of both men and gods! We too have co
to this state only by obeying our mother!' It
out of regard for this devotion of Ghaṭotkaca
his mother that Bhima decides to go himself
place of the Brahmin youth who was to be lib
rated. When the Brahmin protests against th
Bhima's ready reply is 'I am a kṣatriya and
such, it is my duty to save the life of a Brahmin

Being endowed with an imposing personali
Bhima fills with amazement his own son Ghaṭ
kaca who beholds him for the first time unawa
of his identity. The lion-like form, long resple
dent arms, thin waist and sparkling lotus eyes
Bhima have a magic effect on Ghaṭotkaca a
attract him as if he were his kinsman.

Bhima cannot contain within himself h
delight on knowing that Ghaṭotkaca is his own s
and thus gives vent to it exclaiming पुत्रापेक्षीणि
पितृहृदयानि! Naturally, as a father, Bhima fe
curious to gauge his son's physical strength; a
hence it is that he asks him to take him by force
he could, thus creating an occasion to wrestle a
fight with him hand to hand. When Ghaṭotka

binds him firmly with his arms, Bhīma is more than delighted, although he worsts him in no time. As usual with him, Bhīma takes pride in declaring that his own right arm is his natural weapon, but does not fail to use effectively several kinds of missiles on occasions. In Ghaṭotkaca's own words, Bhīma is 'a man only in form, but much more than that in valour'.

Bhīma's love for his wife Hiḍimbā is as great as his love for his son Ghaṭotkaca. He is grateful to her for having given birth to a heroic son who added to their strength against Duryodhana.

Thus, in form and in manners, in word thought and deed, in love and in devotion, Bhīma is an admirable person.

GHATOTKACA — Ghaṭotkaca is generally termed a demon because of his somewhat demonly appearance being the son of the demoness Hiḍimbā. Thus the Brahmin Keśavadāsa, his wife and sons find him terrific with scattered hair, with blazing yellow eyes revolving like planets within their frowning sockets, and with the complexion as dark as a cloud. All the same, on hearing him speak, the Brahmin says — 'We need not fear. His words are kindly with deliberation.' Ghaṭotkaca, though the son of Hiḍimbā, is virtually a kṣatriya, his father being Bhīma. So, he is naturally moved with concern for the plight of the frightened Brahmins who, as he says, 'are most respected on this earth everywhere and at all times.' All the same, he is obliged to harass them, knowing that it is bad to do so, only because his mother has ordered him to fetch a youth for her

meal. Such is his sense of duty and impli
obedience and devotion to his mother.

Ghaṭotkaca's considerateness is seen when
offers to liberate the Brahmin's family, if one
his three sons would be spared for his mothe
food. When the Brahmin grows wild at t
suggestion, Ghaṭotkaca calmly asks him wh
would be better for him — to sacrifice one son,
to perish with the entire family.

Ghaṭotkaca is like his father Bhima not o
in courage and strength, but also in such virtues
recognising the good qualities of others. Thus
great sacrifice done by the middle son of
Brahmin for the sake of his kinsmen is mu
admired by Ghaṭotkaca who addresses him as 'o
with extraordinary firmness of mind.' Ghaṭ
kaca's begging pardon of the old Brahmin for
weakness due to *prakṛti-doṣa* when he charges h
of uttering words that are more than demoni
speaks of his magnanimity.

As a person with firm convictions and
resolute mind, Ghaṭotkaca refuses to release
Brahmin youth even when it is pointed out to h
by Bhima that a Brahmin should under
circumstances be killed. To him his mothe
words are mandatory and he would not swe
from it even if his own father were to order. T
stand of Ghaṭotkaca wins the whole-hear
appreciation of Bhima himself.

Ghaṭotkaca is proud also of his father. T
right hand could be the natural weapon of n
but his father. According to him his father is
Brahma, S'iva, Kṛṣṇa, Indra and Yama, all

together. When Bhīma contradicts this, he takes it as an isult and gives him a blow with a big tree. He declares that, as the son of Bhima and also as the grandson of Wind, none can equal him in wrestling. In fact, he must have been a strong wrestler, as he successfully binds Bhima himself within his arms and makes him feel delighted at the physical strengh of his own son. Even when all means fail him to over-power Bhīma, Ghaṭotkaca takes it sportively, and asks him to follow him according to his former promine. He describes Bhīma to his mother as a 'man only in form, but much more than that in valour.' When his mother finally discloses to him that the man brought by him is his own father, he bows down to him and begs to be pardoned for his former rudeness towards him due to ignorance. Perhaps no one is more pleased than Ghaṭotkaca to find that everything has ended pleasantly.

HIDIMBĀ—Hiḍimba is the mother of Ghaṭotkaca and wife of Bhima. She is no doubt 'a demoness by birth, but not by behaviour' as described by Bhima himself. We find no demonly quality in her in any part of the play. She loves her husband dearly and wishes to meet him again somehow or other. So it is that she employs her son Ghaṭotkaca to fetch her a youth from the forest region where Bhima lived, being sure that the youth so caught by him would be rescued by Bhīma who would take his place and go to her. Her intention is applauded by Bhīma himself

Her describing Bhīma to her son as 'our deity' is really characteristic of a devoted wife.

Her goodness is referred to by Bhima when says to her— 'अस्माकं भ्रष्टराज्यानां भ्रमतां गहने वने । जातकारुण्य देवि सन्तापो नाशितस्त्वया ॥', even before her disclosing him her intention in employing her son to fetch human being for her mid-day meal.

As a fond and affectionate mother, Hidim has trained her son from his very birth to be undaunted hero worthy of his father. The mag noose which Ghaṭotkaca uses to bind Bhīma wi is what he had learnt from her. That the Brahmi are to be respected at all times and in all plac is obviously what he had been told by his moth It is this training that is mainly responsible a for Ghaṭotkaca's implicit devotion to his moth whose command he would not disobey even at t bidding of his own father.

DRAMATIS PERSONÆ

MALE—

वृद्धः— *The aged Brahmin, Kesavadāsa by name.*

प्रथमः—*The first son of Kesavadāsa.*

द्वितीयः—*(Madhyama), the second son of Kesavadāsa.*

तृतीयः— *The third and youngest son of Kesavadāsa.*

घटोत्कचः — *Son of Bhīma and the demoness Hidimbā.*

भीमसेनः—*Son of Kuntī. (The madhyama-pāṇḍava)*

FEMALE—

ब्राह्मणी—*The wife of the Brāhmin Kesavadāsa.*

हिडिम्बा—*A demoness ; wife of Bhīma.*

॥ श्रीः ॥

मध्यमव्यायोगः

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[2] सूत्रधारः— पायात्स वोऽसुरवधूहृदयावसादः
पादो हरेः कुवलयामलखड्गनीलः ।
यः प्रोद्यतस्त्रिभुवनक्रमणे रराज
वैडूर्यसंक्रम इवाम्बरसागरस्य ॥१॥

[3] एवमार्यमिश्रान् विज्ञापयामि । अये, किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते ? अङ्ग, पश्यामि ।

[4] (नेपथ्ये) भोस्तात ! को नु खल्वेषः ?

[5] सूत्रधारः—भवतु, विज्ञातम् ।

[6] भोः शब्दोच्चारणादस्य ब्राह्मणोऽयं न संशयः ।
त्रास्यते निर्विशङ्केन केनचित्पापचेतसा ॥२॥

(At the end of the Nāndī, then enters the Sūtradhāra)

[2] THE STAGE MANAGER—May Hari's foot protect you;—that foot, which is a torment to the hearts of demons' wives, which is as blue as a lotus or a burnished sword, and which, when raised up to measure the three worlds, shone like a bridge of beryl across the ocean of the sky. [1]

[3] I shall thus announce to the worthy gentlemen. But, ah! what is it ? Something like a noice is heard, when I am eagerly occupied in making the announcement ?

[4] *(Behind the curtain)* O father ! who, indeed, is this ?

[5] THE STAGE-MANAGER—Well, I understand.

[6] From the mode of the utterance of the word 'O!'

[7] (पुनर्नेपथ्ये) भोस्तात ! कोनु खल्वेषः ?

[8] सूत्रधारः — हन्त ! दृढं विज्ञातम् । एष खलु पाण्डवमध्य
आत्मजो हिडिम्बारणिसंभूतो राक्षसाग्निरकृतवैरं ब्राह्मणजनं विलासय
भोः कष्टम्[1] । अत्रहि

[9] भ्रान्तैः[2] सुतैः परिवृतस्तरुणैः सदारैः
वृद्धो द्विजो निशिचरानुचरः [3]स एषः ।
व्याघ्रानुसार-चकितो[4] वृषभः सधेनुः
सन्त्रस्त-वत्सक इवाकुलतामुपैति ॥३॥ (निष्क्रान

[10] स्थापना

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[1] कष्टं कष्टं खलु पत्नीसुतपरिवृतस्य ब्राह्मणस्य वृत्तान्तः ।
[2] श्रान्तैः [3] सरोषः [4] व्याघ्रानुचारचकितो; व्याघ्रानुसारचरितो

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there is no doubt that he is a Brahmin; he is being terrif
by some evil-minded person who is free from all fear.

[7] *(Again behind the curtain)*

O Father ! who, indeed, is this ?

[8] THE STAGE-MANAGER—Ah ! I have known it clea
This is verily the son of the middle Pāṇḍava, a fire
demon's form produced from the fire-stick namely Hiḍim
and he frightens the Brahmin-folk that have shown
hostility towards him. Oh misery ! For, here—

[9] This old Brahmin accompained by his wife a
surrounded by his young and fatigued sons, being purs
by the demon, is getting perplexed with fear, like a h
accompained by his cow and frightened calves a
perplexed by the pursuit of a tiger. [3] *(Ex*

[10] END OF THE PROLOGUE

[11] (ततः प्रविशति सुतत्रयकलत्रपरिवृतो ब्राह्मणः पृष्ठतो घटोत्कचश्च)

[12] ब्राह्मणः—भोः ! को नु खल्वेषः ?

[13] तरुण-रविकर-प्रकीर्ण-केशो भ्रुकुटिपुटोज्ज्वलपिङ्गलायताक्षः ।
सतडिदिव घनः सकण्ठसूत्रो युगनिधने प्रतिमाकृतिर्हरस्य ॥

[14] प्रथमः—भोस्तात ! कोनु खल्वेषः ?

[15] ग्रहयुगल-निभाक्षः पीन-विस्तीर्ण-वक्षाः
कनक-कपिल-केशः पीत-कौशेय-वासाः ।
तिमिर-निवह-वर्णः पाण्डरोद्वृत्त-दंष्ट्रो
नव इव जलगर्भो लीयमानेन्दुलेखः ॥५॥

[16] द्वितीयः—क एष भोः ?

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[11] *(Then enters the Brahmin surrounded by his three sons and wife ; also Ghatotkaca behind them)*

[12] The Old Man—Oh ! who, indeed, is this person, I wonder ?

[13] With hair scattered like the rays of the morning Sun, with yellow and long eyes blazing in their frowning sockets, and with the (sacred) thread round his neck, he looks like a cloud in the association of a (streak of) lightning and bears the form of the very image of Hara at the annihilation of a yuga. [4]

[14] The First Son—Pray, O father, who, indeed, is this person ?

[15] With eyes like a pair of planets, with a chest corpulent and broad, with hair yellowish like gold, with garments of yellow silk, with the complexion of a heap of darkness and with teeth white and protruding,—he looks a fresh cloud in which the disc of the moon is being submerged ! [5]

[16] The Second Son—O ! who is this,

[17] कलभ-दशन-दंष्ट्रो लाङ्गलाकार-नासः
करिवर-कर-बाहुर्नीलजीमूत-वर्णः ।
हुत-हुतवह-दीप्तो यः स्थितो भाति भीम-
स्त्रिपुर-पुर-निहन्तुः शङ्करस्येव रोषः ॥६॥

[18] तृतीयः—भोस्तात ! कोनु खल्वयमस्मान् पीडयति ?

[19] वज्रपातोऽचलेन्द्राणां श्येनः सर्वपतत्रिणाम् ।
मृगेन्द्रो मृगसङ्घानां मृत्युः पुरुषविग्रहः ॥७॥

[20] ब्राह्मणी—आर्य ! क एषोऽस्मान् सन्तापयति ?

[अय्य ! को एसो अम्हाअं सन्दावेइ ?]

[21] घटोत्कचः—भो ब्राह्मण ! तिष्ठ तिष्ठ ।

[22] किं यासि मद्भय-विनाशित-धैर्यसारो
वित्रस्त-दार-सुत-रक्षण-हीनशक्ते ।

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[17] having teeth resembling the tusks of a young elephant, a plough-shaped nose, arms like the trunk of a lordly elephant and the complexion of a blue cloud? And standing (there, he) appears blazing like a fire into which an offering is poured, and is fierce like the very anger of Śaṅkara, the destroyer of the cities of Tripura? [6]

[18] The Third Son—Oh father! who, indeed, is this that troubles us?

[19] (He is, as it were,) a stroke from the thunderbolt to the great mountains; a falcon to all winged birds; a lion to herds of deer; and (the very) Death in human form. [7]

[20] The Brahmin's Wife—My lord, who is this that is wearying us?

[21] Ghatotkaca—O Brahmin! stay, stay.

[22] You, who are destitute of the power to protect your

ताक्ष्र्याग्र्यपक्ष-पवनोद्गत[1]-रोषवह्नि-
तीव्रः कलत्र-सहितो भुजगो यथार्तः ॥८॥

[23] भो ब्राह्मण ! न गन्तव्यं न गन्तव्यम् ।

[24] वृद्धः — ब्राह्मणि ! न भेतव्यम् । पुत्रकाः ! न भेतव्यम् । सविमर्शा ह्यस्य वाणी ।

[25] घटोत्कचः—भोः कष्टम् !

[26] जानामि सर्वत्र सदा च नाम
द्विजोत्तमाः पूज्यतमाः पृथिव्याम् ।
अकार्यमेतच्च मयाद्य कार्यं
मातुर्नियोगादपनीय[2] शङ्काम् ॥९॥

[27] वृद्धः— ब्राह्मणि ! किं न स्मरसि तत्रभवता जलक्लिन्नेन

[1] पवनोद्धत [2] अपनीतशङ्कम्

frightened wife and sons ! Why do you flee, your strength of courage destroyed by fear for me, like a ferocious but afflicted serpent in the company of its mate, whose fire of anger is extinguished by the wind from the front wings of Garuḍa? [8]

[23] O Brahmin, you should not go, you should not go.

[24] THE OLD MAN—Oh my wife ! you must not be afraid. My dear sons, you should not be afraid. His word is with deliberation.

[25] GHATOTKACA—Oh, alas !

[26] I know, in fact, that the worthy Brahmins are, at all times and every where, the most respectable persons on this earth. And yet I have to do this improper deed to-day, shaking off all scruples, owing to the command of my mother. [9]

[27] THE OLD MAN—My wife, don't you remember the

मुनिनोक्तम्—'अनपेतराक्षसमिदं वनम्; अप्रमादेन गन्तव्यम्' इति? तदेवोत्पन्नं भयम्।

[28] **ब्राह्मणी**—किमिदानीमार्यो मध्यस्थवर्ण इव दृश्यते?

[किं दाणि अय्यो मज्झत्थवण्णो विअ दीसदि?]

[29] **वृद्धः**—किं करिष्यामि मन्दभाग्यः?

[30] **ब्राह्मणी**—ननु विक्रोशामः। [णं विक्कोसामो।]

[31] **प्रथमः**—भवति, कस्य वयं विक्रोशामः?

[32] **इदं हि शून्यं तिमिरोत्करप्रभैर्नगप्रकारैरवरुद्धदिक्पथम्।**
खगैर्मृगैश्चापि समाकुलान्तरं वनं निवासाभिमतं मनस्विनाम्॥

[33] **वृद्धः**—ब्राह्मणि, न भेतव्यं, न भेतव्यम्। मनस्विजननिवास-

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statement of the venerable sage Jalaklinna that this forest is not bereft of demons and that we must proceed cautiously? That very danger has befallen (us).

[28] THE BRAHMIN'S WIFE—How is it you seem to have an indifferent look, now?

[29] THE OLD MAN—What (else) shall I do, an unfortunate fellow?

[30] THE BRAHMIN'S WIFE—Why not we scream out (for help)?

[31] THE FIRST SON—(But), mother, for whose help shall we scream out?

[32] For, this forest is desolate, all the horizons being blocked up by a series of mountains appearing like heaps of darkness; and its interior is infested with birds and beasts as well, thus becoming a place fit for the residence of the strong-willed. [10]

[33] THE OLD MAN—My wife, you should not be afraid, you should not be afraid. On hearing that this place is fit

योग्यमिति श्रुत्वा विगत इव मे सन्त्रासः । शङ्के नातिदूरेण[1] पाण्डवाश्रमेण भवितव्यम् । पाण्डवास्तु,

[34] युद्धप्रियाश्च शरणागतवत्सलाश्च
दीनेषु पक्षपतिताः कृतसाहसाश्च ।
एवंविधप्रतिभयाकृतिचेष्टितानां
दण्डं यथार्हमिह धारयितुं समर्थाः ॥११॥

[35] **प्रथमः**—भोस्तात ! न तत्र पाण्डवा इति मन्ये ।

[36] **वृद्धः**—कथं त्वं जानीषे ?

[37] **प्रथमः**— श्रुतं मया तस्मादागच्छता केनचिद्ब्राह्मणेन शतकुम्भं नाम यज्ञमनुभवितुं महर्षेर्धौम्यस्याश्रमं गता इति ।

[38] **वृद्धः**—हन्त ! हताः स्मः ।

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[1] नात्रातिदूरेण

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for the residence of the strong-willed, my fear has, as it were, disappeared. I think that the hermitage of the Pāṇḍavas must be not very far off. And the Pāṇḍavas,

[34] though fond of battle, are kind to those who come to seek their protection; they side with the oppressed, and have done daring deeds; they are here able to inflict a suitable punishment on persons whose figures and deeds are frightful in this manner. [11]

[35] THE FIRST SON—O father, I think the Pāṇḍavas are not there.

[36] THE OLD MAN—How do you know?

[37] THE FIRST SON—I heard from a Brahmin coming from there that they went to the hermitage of the great sage Dhaumya to participate in the sacrifice called S'atakumbha.

[38] THE OLD MAN—Alas! (then) we are lost!

[39] **प्रथमः** — तात ! न तु सर्वे एव । आश्रमपरिपालनार्थमिह स्थापितः किल मध्यमः ।

[40] **वृद्धः**—यद्येवं सन्निहिताः सर्वे पाण्डवाः ।

[41] **प्रथमः** — स चाप्यस्यां वेलायां व्यायामपरिचयार्थं विप्रकृष्ट-देशस्थ इति श्रूयते ।

[42] **वृद्धः** — हन्त ! निराशाः स्मः । भवतु; पुत्र ! [1]व्यपश्रयिष्ये तावदेनम् । [1] व्यपाश्रयिष्ये

[43] **प्रथमः**—अलमलं परिश्रमेण ।

[44] **वृद्धः**— पुत्र ! निर्वेदप्रत्यर्थिनी खलु प्रार्थना । भवतु; पश्यामः तावत् । भो भो पुरुष ! अस्त्यस्माकं मोक्षः ?

[45] **घटोत्कचः**—मोक्षोऽस्ति समयतः ।

[46] **वृद्धः**—कः समयः ?

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[39] THE FIRST SON—But, father, not all of them. I hear, that the middle one is stationed here for guarding the hermitage.

[40] THE OLD MAN—If so, all the Pāṇḍavas are at hand.

[41] THE FIRST SON—And even he, it is learnt, stays in a distant place at this hour for doing exercise.

[42] THE OLD MAN—Alas! (then) we are without (any) hope. Well, son; I shall just supplicate this (very) person.

[43] THE FIRST SON—Enough, enough of (such vain) effort.

[44] THE OLD MAN—My son, entreaty is indeed inimical to despair. Well, we will just see. Oh person! Is there any (way of) liberation to us?

[45] GHATOTKACA—There is liberation, on one condition.

[46] THE OLD MAN—What is the condition?

[47] **घटोत्कचः**—अस्ति मे तत्रभवती जननी । तयाहमाज्ञप्तः—'पुत्र! ममोपवासनिसर्गार्थमस्मिन् वनप्रदेशे कश्चिन्मानुषः [1]प्रतिगृह्यानेतव्यः' इति । ततो मयासादितो भवान् ।

[48] पत्न्या चारित्रशालिन्या द्विपुत्रो मोक्षमिच्छसि ।
बलाबलं परिज्ञाय पुत्रमेकं विसर्जय ॥१२॥

[49] **वृद्धः**—हं भो राक्षसापसद ! किमहमब्राह्मणः ?

[50] ब्राह्मणः[2] श्रुतवान् वृद्धः पुत्रं शीलगुणान्वितम् ।
पुरुषादस्य दत्वाहं कथं निर्वृतिमाप्नुयाम् ॥१३॥

[51] **घटोत्कचः**—

यद्यर्थितो द्विजश्रेष्ठ ! पुत्रमेकं न मुञ्चसि ।
सकुटुम्बः क्षणेनैव विनाशमुपयास्यसि ॥१४॥

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[1] परिमृग्यानेतव्यः [2] किमहं

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[47] GHAṬOTKACA—There is my worthy mother. I have been ordered by her—"My son, for the breaking of my fast, you should find out a human being in this forest region and bring (him to me)." Hence, you have been secured by me.

[48] (Therefore,) if you wish for your liberation with your wife of virtuous character and two sons, surrender one son after considering well (their) merits and demerits. [12]

[49] THE OLD MAN — Hum! O base Rākṣasa, am I a non-brahmin?

[50] How can I, a Brahmin, learned and old, obtain happiness after giving away a son who is endowed with character and virtue, to a man-eater? [13]

[51] GHAṬOTKACA—Worthy Brahmin, when requested if you do not surrender one son (of yours), you, with the

[52] **वृद्धः**—एष एव मे निश्चयः ।

[53] **कृतकृत्यं शरीरं मे परिणामेन जर्जरम् ।**
राक्षसाग्नौ सुतापेक्षी होष्यामि विधिसंस्कृतम् ॥१५॥

[54] **ब्राह्मणी** — आर्य, मा मैवम् । पतिमात्रधर्मिणी पतिव्रतेति नाम । गृहीतफलेनैतेन शरीरेणार्यं कुलं च रक्षितुमिच्छामि । [अय्य, मा मा एवं । पदिमत्तधम्मिणी पदिव्वदत्ति णाम । गहीदफलेण एदिणा सरीरेण अय्यं कुळं च रक्खिदुमिच्छामि ।]

[55] **घटोत्कचः**—भवति ! न खलु स्त्रीजनोऽभिमतस्तत्रभवत्या ।

[56] **वृद्धः**—अहमनुगमिष्यामि भवन्तम् ।

[57] **घटोत्कचः**—आः ! वृद्धस्त्वमपसर ।

[58] **प्रथमः**—भोस्तात ! ब्रवीमि खलु तावत् किंचित् ।

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whole family (of yours), will, within a moment, run into ruin. [14]

[52] THE OLD MAN—This is exactly my decision.—

[53] Desirous of (saving) my sons, I will offer as a sacrifice into the fire in demon's form, (this) my body, which has done all that was worth doing, which is worn out by oldage and which is sanctified by rituals. [15]

[54] THE BRAHMIN'S WIFE—My lord, no, do not (say) so. A devout wife has her husband alone to depend on. (So,) I wish to save my lord and the family by this body (of mine) which has borne its fruits.

[55] GHAṬOTKACA—Good lady, a woman is not at all wanted by my worthy mother.

[56] THE OLD MAN—I will follow you.

[57] GHAṬOTKACA—Ah ! Old you are, move away.

[58] THE FIRST SON—O father, let me just say something.

[59] वृद्धः—ब्रूहि, ब्रूहि शीघ्रम् ।

[60] प्रथमः—

मम प्राणैर्गुरुप्राणानिच्छामि परिरक्षितुम् ।
रक्षणार्थं कुलस्यास्य मोक्तुमर्हति मां भवान् ॥१६॥

[61] द्वितीयः—आर्य ! मा मैवम् ।

[62] ज्येष्ठः श्रेष्ठः कुले लोके पितृणां च सुसंप्रियः ।
ततोऽहमेव यास्यामि [1]गुरुवृत्तिमनुस्मरन् ॥१७॥

[63] तृतीयः—आर्यौ ! मा मैवम् ।

[64] ज्येष्ठो भ्राता पितृसमः कथितो ब्रह्मवादिभिः ।
ततोऽहं कर्तुमस्म्यर्हो गुरूणां प्राणरक्षणम् ॥१८॥

[65] प्रथमः— वत्स ! मा मैवम् ।

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[1] गुरुवृत्तिमनुस्मर

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[59] The Old Man—Speak, speak soon.

[60] The First Son—With my life, I wish to save the lives of my elders. For the safety of this family, you will please surrender me. [16]

[61] The Second Son—Worthy brother, no, do not say so.

[62] The eldest (son) in a family is most honoured in this world, and is much beloved to the parents. Therefore, bearing in mind the course to be adopted towards elders, I myself will go. [17]

[63] The Third Son—Worthy brothers ! no, not so.

[64] It is stated by the propounders of the Brahman that the eldest brother is equal to the father. Therefore, I am obliged to bring about the protection of the lives of my elders. [18]

[65] The First Son—My young brother ! no, not so.

[66] आपदं हि पिता प्राप्तो ज्येष्ठपुत्रेण [1]तार्यते ।
ततोऽहमेव यास्यामि गुरूणां प्राणरक्षणात् ॥१९॥

[67] वृद्धः—ज्येष्ठमिष्टतमं न शक्नोमि परित्यक्तुम् ।

[68] ब्राह्मणी—यथार्यो ज्येष्ठमिच्छति तथाहमपि कनिष्ठमिच्छामि
[जह अय्यो जेट्ठमिच्छदि तह अहं पि कनिट्ठमिच्छामि ।]

[69] द्वितीयः—पित्रोरनिष्टः कस्येदानीं प्रियः ?

[70] घटोत्कचः—अहं प्रीतोऽस्मि । शीघ्रमागच्छ ।

[71] द्वितीयः—
धन्योऽस्मि यद्गुरुप्राणाः स्वैः प्राणैः परिरक्षिताः ।
बन्धुस्नेहाद्धि महतः [2]कायस्नेहस्तु दुर्लभः ॥२०॥

[72] घटोत्कचः—अहो स्वजनवात्सल्यमस्य ब्राह्मणवटोः !

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[1] धायते [2] कालस्नेहस्तु

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[66] A father who has got into trouble is (general rescued by the eldest son. So, I myself will go for sav the lives of the elders. [

[67] THE OLD MAN—I am unable to sacrifice the m beloved eldest (son of mine).

[68] THE BRAHMIN'S WIFE—Just as my lord likes the eld so too do I like the youngest.

[69] THE SECOND SON — Not wanted by the parents, whom am I dear?

[70] GHAṬOTKACA—I am satisfied (with you). Come soo

[71] THE SECOND SON—Blessed I am that the lives of elders have been saved by my life. Love for one's own bo in preference to the great love for kimsmen is rare. [

[72] GHAṬOTKACA—Oh, (how great) the love of Brahmin boy for his kinsmen !

[73] द्वितीयः—भोस्तात ! अभिवादये ।

[74] वृद्धः—एह्येहि पुत्र ।

[75] विनिमाय गुरुप्राणान् स्वैः प्राणैर्गुरुवत्सल ।
अकृतात्मदुरावापं ब्रह्मलोकमवाप्नुहि ॥२१॥

[76] द्वितीयः—अनुगृहीतोऽस्मि । अम्ब ! अभिवादये ।

[77] ब्राह्मणी—जात ! चिरं जीव । [जाद ! चिरं जीव ।]

[78] द्वितीयः—अनुगृहीतोऽस्मि । आर्य ! अभिवादये ।

[79] प्रथमः—एह्येहि वत्स ।

[80] परिष्वजस्व गाढं मां परिष्वक्तः शुभैर्गुणैः ।
कीर्त्या तव परिष्वक्ता भविष्यति वसुन्धरा ॥२२॥

[81] द्वितीयः—अनुगृहीतोऽस्मि ।

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[73] The Second Son—O father, I invoke you to utter (a blessing on me).

[74] The Old Man—Come, come, my boy.

[75] Having exchanged your life for the lives of your elders, O you devoted to your elders ! may you obtain the Brahmaloka which cannot be obtained by those who are not of a disciplined mind. [21]

[76] The Second Son—I am beholden to you. O mother, I salute you.

[77] The Brahmin's Wife—My son, live long.

[78] The Second Son—I am obliged to you. (Elder) brother, I salute you.

[79] The First Son—Come near, come near, my brother !

[80] Embrace me warmly. You are firmly associated with virtuous qualities. The earth will (surely) be pervaded by your glory. [22]

[81] The Second Son—I am beholden to you.

[82] **तृतीयः**—आर्य ! अभिवादये ।

[83] **द्वितीयः**—स्वस्ति ।

[84] **तृतीयः**—अनुगृहीतोऽस्मि ।

[85] **द्वितीयः**—भोः पुरुष ! किंचिद्ब्रवीमि ।

[86] **घटोत्कचः**—ब्रूहि, ब्रूहि शीघ्रम् ।

[87] **द्वितीयः** — एतस्मिन् वनान्तरे जलाशय इव दृश्यते । तत्र मे प्रकल्पितपरलोकस्य पिपासाप्रतीकारं करिष्यामि ।

[88] **घटोत्कचः**—दृढव्यवसायिन् ! गम्यताम् । अतिक्रामति मातुः आहारकालः । शीघ्रमागच्छ ।

[89] **द्वितीयः**—भोस्तात ! एष गच्छामि । (निष्क्रान्तः)

[90] **वृद्धः**—हा हा परिमुषिताः स्मो भोः ! परिमुषिताः स्मः ।

[91] **यस्त्रिशृङ्गो मम त्वासीन्मनोज्ञो वंशपर्वतः ।**
स मध्यशृङ्गभङ्गेन मनस्तपति मे भृशम् ॥२३॥

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[82] THE THIRD SON—Brother, I salute you.

[83] THE SECOND SON—Adieu!

[84] THE THIRD SON—I am favoured by you.

[85] THE SECOND SON—O person! I'd say something.

[86] GHAṬOTKACA—Say, say soon.

[87] THE SECOND SON—In the interior of this forest, there appears to be a pool. There, I would quench the thirst of mine who am prepared (to depart) for the next world.

[88] GHAṬOTKACA—O you of a firm resolve! you may go. But the food-time of my mother is passing. (So) come soon.

[89] THE SECOND SON—O father, here I go. *(Exit)*

[90] THE OLD MAN—Alas, alas! we are robbed, Oh! we are robbed!

[91] That mountain, in the form of my family, which

[92] हा पुत्रक ! कथं गत एव !

[93] तरुण ! तरुणतानुरूपकान्ते !
नियमपराध्ययन-प्रसक्तबुद्धे !
कथमिव गजराज-दन्तभग्न-
स्तरुरिव यास्यसि पुष्पितो विनाशम् ॥२४॥

[94] घटोत्कचः—चिरायते खलु ब्राह्मणवटुः । अतिक्रामति मातुः आहारकालः । किंनु खलु करिष्ये ? भवतु; दृष्टम् । भो ब्राह्मण ! आहूयतां तव पुत्रः ।

[95] वृद्धः —आः ! अतिराक्षसं खलु ते वचनम् ।

[96] घटोत्कचः—कथं रुष्यति ! मर्षयतु भवान् मर्षयतु । अयं मे प्रकृतिदोषः । अथ किंनामा तव पुत्रः ?

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was splendid with its three peaks, torments my mind exceedingly owing to the tumbling down of the middle peak.

[92] Ha, my son ! How, you have already gone !

[93] You, young and endowed with a complexion quite suited to your youth ! devoted to the observance of disciplinary rules and having a mind intent on studying ! How would you go to perish, like a flowery tree broken down by the tusks of a lordly tusker ! [24]

[94] GHAṬOTKACA—The Brahmin boy is delaying. My mother's food-time is passing. I wonder, what indeed, I should do now. Well, I see. O Brahmin, please call out your son.

[95] THE OLD MAN—Ah! Your word is, indeed, more than demonish !

[96] GHAṬOTKACA—How, now? He is angry. Please be pacified, sir, please be pacified. This is the fault of my nature. Now, what is the name of your son?

[97] **वृद्धः**—एतदपि न शक्यं श्रोतुम् ।

[98] **घटोत्कचः**—युक्तम् । भोः ब्राह्मणकुमार ! किंनामा ते भ्रात

[99] **प्रथमः**—तपस्वी मध्यमः ।

[100] **घटोत्कचः** — 'मध्यम' इति सदृशमस्य । अहमेवाह्वयामि भो मध्यम ! मध्यम ! शीघ्रमागच्छ ।

[101] (ततः प्रविशति भीमसेनः)

[102] **भीमसेनः**—कस्यायं स्वरः ?

[103] खगशत-विरुते विरौति तारं
द्रुमगहने दृढसङ्कटे वनेऽस्मिन् ।
जनयति च मनोज्वरं स्वरोऽयं
बहुसदृशो हि धनञ्जय-स्वरस्य[1] ॥२५॥

[104] **घटोत्कचः**—चिरायते खलु ब्राह्मणबटुः । अतिक्रामति मा

[1] धनञ्जयस्य शब्दः

[97] THE OLD MAN—Even this you cannot hear.

[98] GHAṬOTKACA — It is right. O Brahmin boy, what the name of your brother ?

[99] THE FIRST SON—The poor boy (is) the 'middle one

[100] GHAṬOTKACA — 'Middle one' is certainly appropri to him. I myself will call him out. O middle one ! O mid one ! come soon.

[101] *(Then enters Bhīmasena)*

[102] BHIMA—Whose voice is this ?

[103] This resounds loudly in this forest, where hundr of birds are caroling, and which is dense with trees a absolutely impassable. And this voice creates an anxiety (my) mind; for, it very much resembles the voice Dhanañjaya (Arjuna).

[104] GHAṬOTKACA—The Brahmin boy is delaying.

आहारकालः। किंनु खलु करिष्ये? भवतु, दृष्टम्। उच्चैः शब्दापयामि। भो मध्यम! शीघ्रमागच्छ।

[105] **भीमः** — भोः! कोनु खल्वेतस्मिन् वनान्तरे मम व्यायाम-विघ्नमुत्पाद्य 'मध्यम' इति मां शब्दापयति? भवतु, पश्यामस्तावत्। (परिक्रम्यावलोक्य, सविस्मयम्) अहो दर्शनीयोऽयं पुरुषः। अयं हि,

[106] **सिंहास्यः सिंहदंष्ट्रो मधुनिभ-नयनः स्निग्धगम्भीरकण्ठो**
बभ्रुभ्रूः श्येननासो द्विरदपति-हनुर्दीर्घ[1]-विश्लिष्ट-केशः।
व्यूढोरा वज्रमध्यो गजवृषभ-गतिर्लम्ब-पीनांसबाहुः
सुव्यक्तं राक्षसीजो विपुल-बलयुतो लोकवीरस्य पुत्रः॥

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[1] हनुर्दीर्घ०

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food-time of my mother is passing. I wonder, what, indeed, I should do. Well; I see. I shall call him out loudly. O middle one, come quick.

[105] BHĪMA—Oh! who could it be within this forest that calls me out—"O Middle One", thus causing interruption to my exercise? *(Moving along, seeing with surprise)* Oh! This is a person worth looking at. For,

[106] He is lion-faced and lion-jawed; his eyes are (sparkling) like wine; his voice is soft but deep; his eye-brows are brown and his nose is like that of a falcon; his chin resembles an elephant's, his hair is bright but dishevelled. He has a broad chest, and an adamentine waist; he has the gait of an elephant of the best breed and his shoulders and arms are stout and long. Quite evidently he is the son, endowed with enormous strength, begot by some world-reputed hero by a demon dame. [26]

[107] **घटोत्कचः**—चिरायते खलु ब्राह्मणवटुः। उच्चैः शब्दापयामि। भो भो मध्यम ! शीघ्रमागच्छ।

[108] **भीमः**—भोः ! प्राप्तोऽस्मि।

[109] **घटोत्कचः** — न खल्वयं ब्राह्मणवटुः। अहो दर्शनीयोऽयं पुरुषः ! य एषः—

[110] सिंहाकृतिः कनक-ताल-समान-बाहुः
मध्ये तनुर्गरुड-पक्ष-[1]विलिप्तपक्षः।
विष्णुर्भवेद् विकसिताम्बुज-पत्र-नेत्रो
नेत्रे ममाहरति बन्धुरिवागतोऽयम् ॥२७॥

[111] भो मध्यम ! त्वां खल्वहं शब्दापयामि।

[112] **भीमः**—अतः खल्वहं प्राप्तः।

[113] **घटोत्कचः**—किं भवानपि मध्यमः ?

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[1] विलिप्तवक्षाः

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[107] GHAṬOTKACA—The Brahmin boy still tarrys. I shall call him out loudly. Hullo ! O Middle One, come soon.

[108] BHĪMA—Oh sir, I have come.

[109] GHAṬOTKACA—This is not the Brahmin boy. But how handsome this person is ! And he,

[110] With lion-like features and arms resembling golden palm-trees, thin in the waist and smooth in the sides like the wings of Garuḍa, and (gifted) with eyes resembling the petals of a full blown lotus, may be Viṣṇu (himself); (for,) he captivates my eyes as if he were a kinsman visitor (of mine). [27]

[111] Oh, Middle One ! It is for you that I am shouting !

[112] BHĪMA – That is, indeed, why I have come.

[113] GHAṬOTKACA—What, are you also a '*Middle one*' ?

[114] भीमः—न तावदपरः ।

[115] मध्यमोऽहमवध्यानाम्, उत्सिक्तानां च मध्यमः ।
मध्यमोऽहं क्षितौ भद्र ! भ्रातृणामपि मध्यमः ॥२८॥

[116] घटोत्कचः—भवितव्यम् ।

[117] भीमः—अपि च,

[118] मध्यमः पञ्चभूतानां पार्थिवानां च मध्यमः ।
भवे[1] च मध्यमो लोके, सर्वकार्येषु मध्यमः ॥२९॥

[119] वृद्धः —
मध्यमस्त्विति संप्रोक्ते नूनं पाण्डवमध्यमः ।
अस्मान्मोक्तुमिहायातो दर्पान्मृत्योरिवोत्थितः ॥३०॥

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[1] भये

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[114] BHĪMA—And none else.

[115] I am the *Middle one* among the inviolable; I am the *Middle one* among those that are mighty. On this earth, O good sir, I am the *Middle one*; and I am the *Middle one* also among my brothers. [28]

[116] GHAṬOTKACA—Must be (so).

[117] BHĪMA—Further,—

[118] I am the *Middle one* amongst the five elements, and the *Middle one* among kings. In this life and world, I am the *Middle one*; and a *Middle one* in all affairs. [29]

[119] THE OLD MAN—As he declares that he is really the *Middle one*, certainly he is the middle Pāṇḍava, come here to liberate us, as if arisen from the very arrogance of Death. [30]

[120] (प्रविश्य) **मध्यमः**—

अस्यामाचम्य पद्मिन्यां परलोकेषु दुर्लभम् ।
आत्मनैवात्मनो दत्तं पद्मपत्रोज्वलं जलम् ॥३१॥

[121] (उपगम्य) भोः पुरुष ! प्राप्तोऽस्मि ।

[122] **घटोत्कचः** — [2]भवानिदानीं खल्वसि मध्यमः । मध्यम ! इत इतः ।

[123] **वृद्धः**— (भीमसेनमुपगम्य) भो मध्यम ! परित्रायस्व ब्राह्मण-कुलम् ।

[124] **भीमः**—न भेतव्यम् , न भेतव्यम् । मध्यमोऽहमभिवादये ।

[125] **वृद्धः**—वायुरिव दीर्घायुर्भव ।

[126] **भीमः**—अनुगृहीतोऽस्मि । कुतो भयमार्यस्य ?

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[2] प्राप्तवान् इदानीं खल्वसि

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[120] *(Entering)* THE MIDDLE ONE—Having performed the ācamana in this lotus pool, libation of water,—clear as the lotus leaves, and a thing which cannot be secured in the next world,—was offered to me by myself. [31]

[121] *(Going near)* O person, I have come.

[122] GHAṬOTKACA—Now, you are, indeed, the Middle one. O Middle one, this way, this way.

[123] THE OLD MAN—*(Approaching Bhīmasena)* O Middle one, save the Brahmin family.

[124] BHIMA—You need not fear, you need not fear. I, the *Middle one*, salute you.

[125] THE OLD MAN—Be long-lived like Wind!

[126] BHIMA—I am beholden to you. Whence is the fear to your reverence?

[127] **वृद्धः**—श्रूयताम् । अहं खलु कुरुराजेन युधिष्ठिरेणाधिष्ठितपूर्वे कुरुजाङ्गले यूपग्रामवास्तव्यो माठरसगोत्रश्च कल्पशाखाध्वर्युः केशवदासो नाम ब्राह्मणः । तस्य ममोत्तरस्यां दिशि उद्यामकग्रामवासी मातुलः कौशिकसगोत्रो यज्ञबन्धुर्नामास्ति । तस्य पुत्रोपनयनार्थं सकलत्रोऽस्मि प्रस्थितः ।

[128] **भीमः**—अरिष्टोऽस्तु पन्थाः । ततस्ततः ?

[129] **वृद्धः** — ततो मामेष हि—

सजल-जलद-गात्रः पद्मपत्रायताक्षो
मृगपति-गतिलीलो राक्षसः प्रोग्रदंष्ट्रः ।
जगति विगतशङ्कस्त्वद्विधानां समक्षं
ससुतपरिजनं भो ! हन्तुकामोऽभ्युपैति ॥३२॥

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[127] THE OLD MAN—Please listen. I am, indeed, a Brahmin, Keśavadāsa by name, of the Māṭhara Gotra, a priest of the Kalpa branch, and a resident of the village Yūpa in Kurujāṅgala, where Yudhiṣṭhira, the Kuru king, dwelt before. And there is to me a meternal uncle named Yajñabandhu, of the Kauśika Gotra, and resident of the village Udyāmaka in the north. To attend the Upanayana of his son, I have set out with family.

[128] BHĪMA—May your journey be free from danger. What then ?

[129] THE OLD MAN—Then, this

demon, his figure resembling a cloud laden with water, with eyes long like lotus petals, sportive with the gait of the lord of beasts and with protruding teeth, comes to me with the intention of killing me together with sons and wife, even in the very presence of persons like you as though he fears none in this world. [32]

[130] **भीमः** — एवम् । अनेन ब्राह्मणजनस्य मार्गविघ्नः कृतः । भवतु, निग्रहिष्यामि तावदेनम् । भोः पुरुष ! तिष्ठ तिष्ठ ।

[131] **घटोत्कचः**—एष स्थितोऽस्मि ।

[132] **भीमः**—किमर्थं ब्राह्मणजनमपराध्यसि ?

[133] **पुत्रनक्षत्रकीर्णस्य पत्नीकान्तप्रभस्य च ।**
वृद्धस्य विप्रचन्द्रस्य भवान् राहुरिवोत्थितः ॥३३॥

[134] **घटोत्कचः**—अथ किम् । राहुरेव ।

[135] **भीमः**—आः !

निवृत्तव्यवहारोऽयं सदारस्तनयैः सह ।
सर्वापराधेऽवध्यत्वान्मुच्यतां द्विजसत्तमः ॥३४॥

[136] **घटोत्कचः**—न मुच्यते ।

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[130] BHĪMA—So it is. An obstacle in the way of the Brahmin folk has been created by this fellow. Well, I shall now punish him. O person, stay, stay.

[131] GHAṬOTKACA—Here, I have stopped.

[132] BHĪMA—Why do you molest the Brahmin folk ?

[133] You have come like Rāhu to this old Brahmin who, like the moon, is surrounded by his sons resembling stars and is bright with the splendour of his wife (resembling Rohiṇī, the moon's wife). [33]

[134] GHAṬOTKACA—Quite so. Rāhu himself (I am).

[135] BHĪMA—Ah !

Let this Brahmin, who has absolved himself from all dealings, be freed with his wife and children, as he (being a Brahmin) ought not to be killed even for any great crime.

[136] GHAṬOTKACA—He shall not be set free.

[137] **भीमः**—(आत्मगतम्) भोः ! कस्य पुत्रेणानेन भवितव्यम् ?

[138] **भ्रातॄणां मम सर्वेषां कोऽयं भोः गुणतस्करः ।**
दृष्ट्वैतद्बालशौण्डीर्यं सौभद्रस्य स्मराम्यहम् ॥३५॥

[139] (प्रकाशम्) भोः पुरुष ! मुच्यताम् ।

[140] **घटोत्कचः**— न मुच्यते ।

[141] **मुच्यतामिति विस्रब्धं ब्रवीति यदि मे पिता ।**
न मुच्यते तथा ह्येष गृहीतो मातुराज्ञया ॥३६॥

[142] **भीमः**— (आत्मगतम्) कथं मातुराज्ञेति ? अहो गुरुशुश्रूषुः खल्वयं तपस्वी !

[143] **माता किल मनुष्याणां दैवतानां च दैवतम् ।**
मातुराज्ञां पुरस्कृत्य वयमेतां दशां गताः ॥३७॥

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[137] BHĪMA—*(To himself)* Oh! whose son could he be?

[138] Oh! Who is this, that has stolen the virtues of all my brothers? Seeing his boyish haughtiness, I am put in mind of the son of Subhadrā. [35]

[139] *(Aloud)* O person, let him be set free.

[140] GHAṬOTKACA—He shall not be set free.

[141] Even if my father were to say confidently — 'Set him free,' — he shall not be set free It is so because, he has been secured by my mother's command. [36]

[142] BHĪMA — *(To himself)* How, he says 'mother's command'! Oh! this poor fellow is, indeed, desirous of serving his elder.

[143] It is well known that the mother is the god of both men and gods It is in obedience to the order of our mother, that we ourselves have come to this state! [37]

[144] (प्रकाशम्) भोः पुरुष ! प्रष्टव्यं खलु तावदस्ति ।

[145] **घटोत्कचः**—ब्रूहि, ब्रूहि शीघ्रम् ।

[146] **भीमः**—का नाम भवतो माता ?

[147] **घटोत्कचः**—श्रूयताम् । हिडिम्बा नाम राक्षसी,

[148] **कौरव्यकुलदीपेन पाण्डवेन महात्मना ।**
सनाथा या महाभागा पूर्णेन [1]द्यौरिवेन्दुना ॥३८॥

[149] **भीमः** — (सहर्षमात्मगतम्) एवं हिडिम्बायाः पुत्रोऽयम् । सदृशो ह्यस्य गर्वः ।

[150] **रूपं सत्त्वं बलं चैव पितृभिः सदृशं बहु ।**
प्रजासु वीतकारुण्यं मनश्चैवास्य कीदृशम् ॥३९॥

[151] (प्रकाशम्) भोः पुरुष ! मुच्यताम् ।

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[1] द्यौरिवात्मना

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[144] *(Aloud)* O person, there is, indeed, something to ask of you.

[145] GHAṬOTKACA—Speak, speak out, son.

[146] BHĪMA—Who, indeed, is your mother?

[147] GHAṬOTKACA—Listen; (she is) the demoness named Hiḍimbā.

[148] who, a blessed lady, has as her lord the great-souled Pāṇḍava, the light of the Kaurava race, just as the sky has as her lord the full moon. [38]

[149] BHĪMA—*(With joy, to himself)* So, he is Hiḍimbā's son! His pride is worthy of him.

[150] His form, boldness and strength are very much like his father's and uncles'; but what of his heart which is absolutely devoid of pity for people? [39]

[151] *(Aloud)* O person, set him free.

[152] **घटोत्कचः**—न मुच्यते ।

[153] **भीमः**—भो ब्राह्मण! गृह्यतां तव पुत्रः । वयमेनमनुगमिष्यामः ।

[154] **द्वितीयः**—मा मा भवानेवम् ।

[155] **त्यक्ताः प्रागेव मे प्राणाः गुरुप्राणेष्वपेक्षया ।**
युवा रूपगुणोपेतो भवांस्तिष्ठतु भूतले ॥४०॥

[156] **भीमः** — आर्य ! मा मैवम् । क्षत्रियकुलोत्पन्नोऽहम् । पूज्यतमाः खलु ब्राह्मणाः । तस्मान्मच्छरीरेण ब्राह्मणशरीरं विनिमातुम् इच्छामि ।

[157] **घटोत्कचः** — एवं क्षत्रियोऽयम् । तेनास्य दर्पः । भवतु; इममेव [1]गृहीत्वा नेष्यामि । अथ केनायं वारितः ? [1] हत्वा

[158] **भीमः**—मया ।

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[152] GHAṬOTKACA—(He) shall not be set free.

[153] BHĪMA—O Brahmin, you take away your son; I will follow him.

[154] THE SECOND SON—Nay, you should not say thus.

[155] My life has been abandoned long before now, with the intention of saving the lives of my elders. So, you, young and endowed with beauty and virtue, may survive on this earth. [40]

[156] BHĪMA—Worthy sir, no, not so. I am born in a Kṣatriya family. The Brahmins are undoubtedly the most respectable. Hence, I wish to exchange my body for the Brahmin's.

[157] GHAṬOTKACA—So he is a Kṣatriya. That is why his pride. Well; I will hold this very person and take him. Now, by whom is this (boy) prevented?

[158] BHĪMA—By me.

[159] **घटोत्कचः**—किं त्वया ?

[160] **भीमः**—अथ किम् ।

[161] **घटोत्कचः**—तेन हि भवानेवागच्छतु ।

[162] **भीमः**—एवम् [1]अतिबलवीर्यान्नानुगच्छामि । यदि ते शक्तिः अस्ति, बलात्कारेण मां नय ।

[163] **घटोत्कचः**—किं मां प्रत्यभिजानीते भवान् ?

[164] **भीमः**—मत्पुत्र इति जाने ।

[165] **घटोत्कचः**—कथं कथं तव पुत्रोऽहम् ?

[166] **भीमः** — कथं रुष्यति ! मर्षयतु भवान् । सर्वाः प्रजाः क्षत्रियाणां पुत्रशब्देनाभिधीयन्ते । अत एवं मयाभिहितम् ।

[167] **घटोत्कचः**—भीतानामायुधं गृहीतम् ।

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[1] अतिवीर्यबलं

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159 GHAṬOTKACA—By you ?

160 BAĪMA—Quite so.

161 GHAṬOTKACA—Then, you yourself shall come.

162 BHĪMA—I won't follow those who are thus of an excessive bravery and strength. If you have the strength, take me by force.

163 GHAṬOTKACA—Do you recognise me ?

164 BHĪMA—I know that you are my son.

165 GHAṬOTKACA—How, how ? your son,—I ?

166 BHĪMA—Why do you get angry ? Pacify yourself. All people are spoken of as 'Children' of the Kṣatriyas. Hence, it was thus stated by me.

167 GHAṬOTKACA—You have taken recourse to a weapon of the timid.

[168] भीमः—

शपामि सत्येन भयं न जाने ज्ञातुं तदिच्छामि भवत्समीपे ।
किंरूपमेतद्वद भद्र तस्य गुणागुणज्ञः सदृशं प्रपत्स्ये ॥४१॥

[169] घटोत्कचः—एष ते भयमुपदिशामि । गृह्यतामायुधम् ।

[170] भीमः— आयुधमिति ? गृहीतमेतत् ।

[171] घटोत्कचः—कथमिव ?

[172] भीमः—

काञ्चनस्तम्भसदृशो रिपूणां निग्रहे रतः ।
अयं तु दक्षिणो बाहुरायुधं [1]सहजं मम ॥४२॥

[173] घटोत्कचः—इदमुपपन्नं पितुर्मे भीमसेनस्य ।

[174] भीमः— अथ कोऽयं भीमो नाम ?

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[1] सदृशं

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[168] BHĪMA—I swear in truth I do not know 'fear'; I wish to know it at your hand. Of what form is it, O good fellow, tell me. Knowing its merits and demerits, I shall take it up, (if it be) worthy (of me). [41]

[169] GHAṬOTKACA—Here, I shall teach you 'fear'. Take up (your) weapon.

[170] BHĪMA—'Weapon'—you say? Yes, it has been taken up.

[171] GHAṬOTKACA—What do you mean?

[172] BHĪMA—This, my right arm, resembling a pillar of of gold and intent on the destruction of the foes, is the natural weapon of mine. [42]

[173] GHAṬOTKACA—This is possible in the case of my father Bhīmasena.

[174] BHĪMA—Well; who is this Bhīma?

[175] विश्वकर्ता शिवः कृष्णः शक्रः शक्तिधरो यमः ।
एतेषु कथ्यतां भद्र ! केन ते सदृशः पिता ॥४३॥

[176] घटोत्कचः—सर्वैः ।

[177] भीमः—धिगनृतमेतत् ।

[178] घटोत्कचः — कथं कथमनृतमित्याह ! क्षिपसि मे गुरुम् ? भवतु; इमं स्थूलं वृक्षमुत्पाट्य प्रहरामि । (उत्पाट्य प्रहरति) कथमनेनापि न शक्यते हन्तुम् ? किं नु खलु करिष्ये ? भवतु; दृष्टम् । एतद्गिरिकूटम् उत्पाट्य प्रहरामि ।

[179] शैलकूटं मयाक्षिप्तं प्राणानादाय यास्यति ।

[180] भीमः—

रुष्टोऽपि कुञ्जरो वन्यो न व्याघ्रं धर्षयेद्वने ॥४४॥

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[175] Tell me, good fellow, whom does he resemble among these,—the creator of the universe, Śiva, Kṛṣṇa, Indra, Kārtikeya (and) Yama. [43]

[176] GHṬOTKACA—All of them!

[177] BHĪMA—Nonsense! It is a lie.

[178] GHAṬOTKACA—How, how? You say 'it is a lie'! Do you insult my father? Well I shall beat you (down) with this huge tree after uprooting it. *(Strikes after uprooting)* How is it that even with this it is not possible to kill him? I wonder what I should indeed do? Well, I see. I shall hit him, pulling out this mountain-peak.

[179] This mountain-peak hurled by me will go taking your life away.

[180] BHĪMA—A wild elephant, even though roused into anger, cannot smite a tiger in the wood. [44]

[181] **घटोत्कचः** — (प्रहृत्य) कथमनेनापि न शक्यते हन्तुम् ? किं नु खलु करिष्ये ? भवतु, दृष्टम् ।

[182] **नन्वहं भीमसेनस्य पुत्रः पौत्रो नभस्वतः ।**
तिष्ठेदानीं सुसन्नद्धो नियुद्धे नास्ति मत्समः ॥४५॥

(इत्युभौ नियुद्धं कुरुतः)

[183] **घटोत्कचः**—(भीमसेनं बद्ध्वा)

व्रजसि कथमिह त्वं वीर्यमुल्लङ्घ्य बाह्वो-
र्गज इव दृढपाशैः पीडितो मद्भुजाभ्याम् ?

[184] **भीमः**—(आत्मगतम्) कथं गृहीतोऽस्म्यनेन ? भोः सुयोधन ! वर्धते ते शत्रुपक्षः । कृतरक्षो भव । (प्रकाशम्) भोः पुरुष ! अवहितो भव ।

[185] **घटोत्कचः**—अवहितोऽस्मि ।

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[181] GHAṬOTKACA—*(Striking)* How, even with this it is not possible to kill (him). What, indeed, shall I do? Well, I see.

[182] Am I not the son of Bhīmasena and the grandson of 'Wind'? Stand now well prepared; there is none equal to me in wrestling. [45] *(Both wrestle)*

[183] GHAṬOTKACA—*(Holding Bhīmasena)* How do you escape now overpowering the strength of my arms, being gripped between my shoulders like an elephant bound by strong ropes? [46 a b]

[184] BHĪMA—*(To himself)* How is it, I am held up by him! O Suyodhana! your enemy-side is growing in strength. Be prepared for your defence. *(Aloud)* O fellow, be on your guard.

[185] GHAṬOTKACA—I am well on guard.

[186] **भीमः**—(निर्युद्धबन्धमवधूय)

व्यपनय बलदर्पं दृष्टसारोऽसि वीर !
नहि मम परिखेदो विद्यते बाहुयुद्धे ॥४६॥

[187] **घटोत्कचः** — कथमनेनापि न शक्यते हन्तुम् ! किंनु खलु करिष्ये ? भवतु, दृष्टम् । अस्ति मातृप्रसादलब्धो मायापाशः । तेन बध्वैनं नेष्यामि । कुतः खल्वापः ? भो गिरे ! आपस्तावत् । हन्त ! स्रवति । (आचम्य, मन्त्रं जपति) भोः पुरुष !

[188] **मायापाशेन बद्धस्त्वं विवशोऽनुगमिष्यसि[1] ।**
राजसे रज्जुभिर्बद्धः शक्रध्वज इवोत्सवे ॥४७॥

(इति मायया बध्नाति)

[189] **भीमः** — कथं मयापाशेन बद्धोऽस्मि ! किमिदानीं करिष्ये ?

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[1] न गमिष्यसि

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[186] BHĪMA—*(Shaking off the bonds of wrestling)* Abandon your pride of strength, O brave person, your worth has been gauged. In a wrestling combat, lassitude has never come upon me. [46]

[187] GHAṬOTKACA—Even with this it is not possible to kill him ! What, indeed, shall I do ? Well, I see. There is the 'Unseen noose' obtained by the favour of my mother. Binding him with that, I shall take him. But, where is water ? O mountain, water please. Good ! it flows. *(Having performed Ācamana, utters the charm.)* O person !

[188] Bound by the 'unseen noose', you will follow me helplessly. You appear (now) like Indra's flag-staff fastened by ropes at a festival. [47]

(Binds him with the 'unseen noose')

[189] BHĪMA—How ? I have been bound by the "unseen

भवतु, दृष्टम् । अस्ति मे महेश्वरप्रसादाल्लब्धो मायापाशमोक्षो मन्त्रः । तं जपामि । कुतः खल्वापः ? भो ब्राह्मणकुमार ! आनय कमण्डलुगता आपः ।

[190] **वृद्धः**—इमा आपः ।

[191] (भीमः आदायाचम्य मन्त्रं जप्त्वा मायामपनयति)

[192] **घटोत्कचः** — अये पतितः पाशः ! किमिदानीं करिष्ये ? भवतु, दृष्टम् । भोः पुरुष ! पूर्वसमयं स्मर !

[193] **भीमः**—समयमिति ? एष स्मरामि । गच्छाग्रतः ।

(उभौ परिक्रामतः)

[194] **वृद्धः**—पुत्रकाः ! किं कुर्मः ? अयं गच्छति वृकोदरः ।

[195] **आक्रम्य राक्षसमिमं ज्वलदुग्ररूप-**
मुग्रेण बाहुबलवीर्यगुणेन युक्तम् ।

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noose"! What shall I do now? Well, I see. There is in me a charm that liberates from the 'unseen noose', obtained by the favour of Maheśvara. I shall utter that. Where, indeed, is water? O Brahmin boy, get me water that is in (your) gourd.

[190] THE OLD MAN—Here is water.

[191] *(Bhīma takes it, performs Ācamana and after uttering the charm, removes the 'unseen noose')*

[192] GHAṬOTKACA—Ey, the noose has dropped down! What shall I do now? Well, I see. O person, remember the former promise.

[193] BHĪMA—'Promise'—you say. Yes I remember. Go in front. *(Both move along)*

[194] THE OLD MAN—My dear sons, what shall we do? Here the wolf-bellied Bhīma is going away.

[195] Having over-powered this demon, whose form is

एष प्रयाति शनकैरवधूय शीघ्र-
मासारवर्षमिव गोवृषभस्सलीलम् ॥४८॥

[196] **घटोत्कचः**—इह तिष्ठ । त्वदागमनमम्बायै निवेदयामि ।

[197] **भीमः**— बाढम् । गच्छ ।

[198] **घटोत्कचः**—(उपसृत्य) अम्ब ! अयमभिवादये । चिराभिलषितो भवत्या आहारार्थमानीतो मानुषः ।

[199] (प्रविश्य) **हिडिम्बा**—जात ! चिरं जीव । [जाद ! चिरं जीव]

[200] **घटोत्कचः**— अनुगृहीतोऽस्मि ।

[201] **हिडिम्बा**— जात ! कीदृशो मानुष आनीतः ?
[जाद ! कीदिसो माणुसो आणीदो ?]

[202] **घटोत्कचः**—भवति ! रूपमात्रेण मानुषः; न वीर्येण ।

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blazing as well as fierce, and who is endowed with the terrible quality of valour as well as strength of arms, he is going away slowly and sportively like an excellent bull that strides away playfully after shaking off rain-drops in a moment. [48]

[196] GHAṬOTKACA—Stay here. I shall inform my mother of your arrival.

[197] BHĪMA—All right. Go.

[198] GHAṬOTKACA — *(Going near)* Mother ! I salute you. The man long-desired by you has been brought for your food.

[199] *(Entering)* HIḌIMBĀ—My boy ! live long.

[200] GHAṬOTKACA—I am beholden to you.

[201] HIḌIMBĀ — My boy ! what sort of man has been brought ?

[202] GHAṬOTKACA — Mother ! only in form he is a man, but not in valour.

[203] **हिडिम्बा**—किं ब्राह्मणः ? [किं बम्हणो ?]

[204] **घटोत्कचः**— न ब्राह्मणः ।

[205] **हिडिम्बा**—अथवा स्थविरः ? [आदु थेरो ?]

[206] **घटोत्कचः**— न वृद्धः ।

[207] **हिडिम्बा**—किं बालः ? [किं बाळो ?]

[208] **घटोत्कचः**— न बालः ।

[209] **हिडिम्बा**— यद्येवं, पश्यामि तावदेनम् ।

[जइ एव्वं, पेक्खामि दाव णं ।] (उभौ परिक्रामतः)

[210] **हिडिम्बा**—किमेष मानुष आनीतः ?

[किं एसो माणुसो आणीदो ?]

[211] **घटोत्कचः**—अम्ब ! कोऽयम् ?

[212] **हिडिम्बा**—उन्मत्तक ! दैवतं खल्वस्माकम् ।

[उम्मत्तअ ! दव्वदं खु अम्हाअं ।]

[213] **घटोत्कचः**—आः ! कस्य दैवतम् ?

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[203] HIḌIMBĀ—A Brahmin?

[204] GHAṬOTKACA—Not a Brahmin.

[205] HIḌIMBĀ—Or an old person?

[206] GHAṬOTKACA—Not an old man.

[207] HIḌIMBĀ—A boy?

[208] GHAṬOTKACA—Not a boy.

[209] HIḌIMBĀ—If so, I'll just see him. *(Both move along)*

[210] HIḌIMBĀ—Is this the man you have brought?

[211] GHAṬOTKACA—Mother, who is he?

[212] HIḌIMBĀ—O madcap! he is our god?

[213] GHAṬOTKACA—Ah! whose god?

[214] **हिडिम्बा**— तव च, मम च । [तव अ, मम अ ।]

[215] **घटोत्कचः**—कः प्रत्ययः ?

[216] **हिडिम्बा**—अयं प्रत्ययः । जयत्वार्यपुत्रः !

[अअं पच्चओ ! जेदु अय्यउत्तो !]

[217] **भीमः**—(विलोक्य) का पुनरियम् ? अये देवी हिडिम्बा !

[218] **अस्माकं भ्रष्टराज्यानां भ्रमतां गहने वने ।**
जातकारुण्यया देवि ! सन्तापो नाशितस्त्वया ॥४९॥

[219] **हिडिम्बे** ! किमिदम् ?

[220] **हिडिम्बा**—(कर्णे) आर्यपुत्र ! ईदृशमिव ।

[अय्यउत्त ! ईदिसं विअ ।]

[221] **भीमः**—जात्या राक्षसी, न समुदाचारेण !

[222] **हिडिम्बा**—उन्मत्तक ! अभिवादय पितरम् ।

[उम्मत्तअ ! अभिवादेहि पिदरं ।]

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[214] HIḌIMBĀ—Yours and mine.

[215] GHAṬOTKACA—What is the proof?

[216] HIḌIMBĀ—This is the proof. May my lord be victorious !

[217] BHĪMA—*(Seeing)* But, who is this lady? Oh! she is (my) queen Hiḍimbā.

[218] O queen, by you, moved with pity, was allayed the affliction of us, who, deprived of our kingdom, were wandering about in the dense forest. [49]

[219] Hiḍimbā, what is this?

[220] HIḌIMBĀ—*(Whispers in the ear)* My lord, it is thus.

[221] BHĪMA—A demoness by birth, (but) not by behaviour !

[222] HIḌIMBĀ—O madcap, salute your father.

[223] **घटोत्कचः** — भोस्तात[1] ! अहं स धार्तराष्ट्र-वन-दवाग्निः घटोत्कचोऽभिवादये । पुत्रचापलं क्षन्तुमर्हसि ।

[224] **भीमः**—एह्येहि पुत्र । व्यतिक्रमकृतं कान्तमेव[2] । (इति परिष्वज्य) [3]अयं स धार्तराष्ट्रवनदावाग्निः । पुत्रापेक्षीणि खलु पितृहृदयानि । पुत्र, अतिबलपराक्रमो भव ।

[225] **घटोत्कचः**—अनुगृहीतोऽस्मि ।

[226] **वृद्धः**—एवं भीमसेनपुत्रोऽयं घटोत्कचः !

[227] **भीमः**—पुत्र ! अभिवदयात्रभवन्तं केशवदासम् ।

[228] **घटोत्कचः**—भगवन् ! अभिवादये ।

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[1] Add—
अज्ञानात्तु मया पूर्वं यद्भवान्नाभिवादितः ।
अस्य पुत्रापराधस्य प्रसादं कर्तुमर्हसि ॥ ४९ अ ॥

[2] क्षान्तमेव [3] धार्तराष्ट्रवनदावाग्निपुत्रापेक्षीणि

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[223] GHAṬOTKACA—O father! I, Ghaṭotkaca, the growing fire that burns the wood in the form of Dhṛitarāṣtra's sons, salute you. You will please pardon the rashness of a son.

[224] BHĪMA — Come along, son, your indiscreet act was only delightful. *(Embracing)* This is that growing fire to burn the wood in the form of Dhṛtarāṣtra's sons! Indeed the parents' hearts covet for sons. My son, may you be of excessive strength and valour!

[225] GHAṬOTKACA—I am beholden to you.

[226] THE OLD MAN — So, this is Bhīmasena's son, Ghaṭotkaca !

[227] BHĪMA—My boy, salute this venerable Kes'avadāsa.

[228] GHAṬOTKACA—Venerable sir, I bow to you.

[229] **वृद्धः**—पितृसदृशगुणकीर्तिर्भव ।

[230] **घटोत्कचः**—अनुगृहीतोऽस्मि ।

[231] **वृद्धः** — भो वृकोदर ! रक्षितमस्मत्कुलं, स्वकुलमुद्धृतं च । गच्छामस्तावत् ।

[232] **भीमः**—

अनुग्रहात्तु भवतः सर्वमासीदिदं शुभम् ।
आश्रमोऽदूरतोऽस्माकं तत्र विश्रम्य गम्यताम् ॥५०॥

[233] **वृद्धः**—कृतमातिथ्यमनेन जीवितप्रदानेन । तस्माद्गच्छामस्तावत् ।

[234] **भीमः**—गच्छतु भवान् सकुटुम्बः पुनर्दर्शनाय ।

[235] **वृद्धः**—बाढम् । प्रथमः कल्पः ।

(सपुत्रत्रयकलत्रो निष्क्रान्तः केशवदासः)

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[229] THE OLD MAN—May you be endowed with such virtues and glory as would be worthy of your father.

[230] GHAṬOTKACA—I am obliged to you.

[231] THE OLD MAN—O wolf-bellied (Bhīma) ! Our family has been saved and your own has been elevated. We will now depart.

[232] BHĪMA—Mainly owing to your blessings, all this has ended well. Our hermitage is not far off; please take rest there and go. [51]

[233] THE OLD MAN—By granting us our lives, you have already shown us hospitality. Therefore, let us go.

[234] BHĪMA—You may go with family, to meet again.

[235] THE OLD MAN—Yes, very good.

(Exit Keśavadāsa with his three sons and wife)

[236] **भीमः**—हिडिम्बे ! इतस्तावत् । वत्स घटोत्कच ! इतस्तावत् । तत्रभवन्तं केशवदासं आश्रमपदद्वारमात्रमपि संभावयिष्यामः ।

[237] **यथा नदीनां प्रभवः समुद्रो**
यथाहुतीनां प्रभवो हुताशनः ।
यथेन्द्रियाणां प्रभवं मनोऽपि
तथा प्रभुर्नो भगवानुपेन्द्रः ॥५१॥

(निष्क्रान्तास्सर्वे)

मध्यमव्यायोगोऽवसितः

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[236] BHĪMA — Hiḍimba, this way please. My son, Ghaṭotkaca, come this way. Let us accompany the venerable Kes'avadāsa just as far as the gate of the hermitage.

[237] Just as the ocean is the lord of (all) rivers, just as the fire is the lord of (all) sacrificial offerings, and just as the mind is the master of the senses, so is the divine Upendra (Viṣṇu) lord of us (all). [51]

(Exeunt omnes)

THE END OF THE MADHYAMA VYĀYOGA

श्लोकानुक्रमणिका

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QUOTABLE LINES IN THE TEXT

अतिबलवीर्यान्नानुगच्छामि [162]
अतिराक्षसं खलु ते वचनम् [95]
अथ किम् । राहुरेव [134]
अनुग्रहात्तु भवतः सर्वमासीदिदं शुभम् [232]
अयं मे प्रकृतिदोषः [96]
आपदं हि पिता प्राप्तो ज्येष्ठपुत्रेण तार्यते [66]
इदमुपपन्नं पितुर्मे भीमसेनस्य [173]
एवं क्षत्रियोऽयम् । तेनास्य दर्पः । [157]
काञ्चनस्तम्भसदृशो रिपूणां निग्रहे रतः ।
अयं तु दक्षिणो बाहुरायुधं सहजं मम ॥४२॥ [172]
किमहमब्राह्मणः ? [49]
किमिदानीमार्यो मध्यस्थवर्ण इव दृश्यते ? [28]
कीर्त्या तव परिष्वक्ता भविष्यति वसुन्धरा [80]
चिराभिलषितो भवत्या आहाराथमानीतो मानुषः [198]
जनयति च मनोज्वरं स्वरोऽयं बहुसदृशो हि धनञ्जयस्वरस्य [103]
जात्या राक्षसी, न समुदाचारेण [222]
जानामि सर्वत्र सदा च नाम द्विजोत्तमाः पूज्यतमाः पृथिव्याम् ।
अकार्यमेतच्च मयाद्य कार्यं मातुर्नियोगादपनीय शङ्काम् ॥९॥ [26]
ज्येष्ठमिष्टतमं न शक्नोमि परित्यक्तुम् [67]
ज्येष्ठो भ्राता पितृसमः कथितो ब्रह्मवादिभिः [64]
ज्येष्ठः श्रेष्ठः कुले लोके पितृणां च सुसंप्रियः [62]
त्यक्ताः प्रागेव मे प्राणाः गुरुप्राणेष्वपेक्षया ।
युवा रूपगुणोपेतो भवांस्तिष्ठतु भूतले ॥४०॥ [155]
दृष्ट्वैतद्बालशौण्डीर्यं सौभद्रस्य स्मराम्यहम् [138]
नहि मम परिखेदो विद्यते बाहुयुद्धे [186]
नियुद्धे नास्ति मत्समः [182]

निर्वेदप्रत्यर्थिनी खलु प्रार्थना [44]
पतिमात्रधर्मिणी पतिव्रतेति नाम [54]
पित्रोरनिष्टः कस्येदानीं प्रियः ? [69]
पुत्रापेक्षीणि खलु पितृहृदयानि [224]
पूज्यतमाः खलु ब्राह्मणाः [156]
पूर्वसमयं स्मर [192]
बन्धुस्नेहाद्धि महतः कायस्नेहस्तु दुर्लभः [71]
भीतानामायुधं गृहीतम् [167]
भोः सुयोधन ! वर्धते ते शत्रुपक्षः । कृतरक्षो भव । [184]
मध्यम इति सदृशमस्य [100]
माता किल मनुष्याणां दैवतानां च दैवतम् ।
मातुराज्ञां पुरस्कृत्य वयमेतां दशां गताः ॥३७॥ [143]
यथार्यो ज्येष्ठमिच्छति तथाहमपि कनिष्ठमिच्छामि [68]
यद्येवं सन्निहिताः सर्वे पाण्डवाः [40]
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रूपमात्रेण मानुषः, न वीर्येण [202]
रूपं सत्वं बलं चैव पितृभिः सदृशं बहु ।
प्रजासु वीतकारुण्यं मनश्चैवास्य कीदृशम् ॥३९॥ [150]
सदृशो ह्यस्य गर्वः [149]
सविमर्शास्य वाणी [24]
सर्वापराधेऽवध्यत्वान्मुच्यतां द्विजसत्तमः [135]
सर्वाः प्रजाः क्षत्रियाणां पुत्रशब्देनाभिधीयन्ते [166]

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